DOCUMENT RESUME

ED 226 889 RC 013 864

AUTHOR Briody, P.
TITLE The Instrumental Music Program Unit in the South-West Queensland Priority Country Area. Priority Country Area Program Evaluation Series: Report No. 8.
INSTITUTION Priority Country Area Program Office, Brisbane (Australia).
REPORT NO ISBN-0-7242-0981-6
PUB DATE Oct 82
NOTE 63p.; For related documents, see ED 220 241.
PUB TYPE Reports - Descriptive (141)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Access to Education; Adult Education; Bands (Music); Community Support; Delivery Systems; Distance; Educationally Disadvantaged; Elementary Secondary Education; Foreign Countries; *Itinerant Teachers; Music Activities; *Musical Instruments; *Music Education; *Program Effectiveness; Program Evaluation; Resident Camp Programs; Rural Areas; *Rural Education
IDENTIFIERS *Australia (Queensland); *Priority Country Area Program (Australia)

ABSTRACT

The Instrumental Music Program Unit in the South-West Priority Country Area (a vast, generally arid hot region some 800 km by 450 km) is a unique, dynamic, and successful program, enjoying an extremely high degree of enthusiastic support from all involved--administrators, instructors, students, schools, and communities. Begun in 1977, there are almost 500 students (children and adults) being taught string, brass, woodwind, and percussion instruments in 19 state and Catholic schools. There are six itinerant teachers, all multi-instrumentalists, who reach their schools by car and airplane. The Regional Music Centre houses the music library. All students receive a weekly lesson and attend a band rehearsal. While there are some problems to be resolved (the teachers are over-committed, a larger, safer aircraft is needed, etc.), the Instrumental Music Program Unit is the only cultural program that is common to all 12 communities and has been a unifying force in this region with its dispersed population. The unit has been an innovative and unique response to the difficult problem of providing such a service in a remote area where distances are formidable, and in so doing has given the participants a new vision of the quality of life. (BRR)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

RC01 3864

ED226889

PRIORITY COUNTRY/AREA PROGRAM EVALUATION SERIES

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Ross Worthington

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☑ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

PRIORITY COUNTRY AREA PROGRAM

PRIORITY COUNTRY AREA PROGRAM EVALUATION SERIES: REPORT NO. 8

The Instrumental Music Program Unit in the South-West Queensland Priority Country Area.

MAR 1983
RECEIVED
ERIC/CRESS

P. Briody
Evaluation Consultant
Priority Country Area Program
GPO Box 1605
BRISBANE, Q 4001

October 1982

1— 51612

ACKNOWLEDGMENTS

The compilation of this report was greatly facilitated by the ready assistance and co-operation of the many people who are associated with the Instrumental Music Program Unit. School principals, members of school staffs and members of local band councils were generous with their time and provided valuable comments, observations and supplementary information about the program and the various activities related to it. Similarly the teacher-in-charge of the program and his instructors were most helpful collectively and individually not only during the author's time spent in the field but also at later stages in the writing up of the report when additional information or clarification was sought on particular matters or issues.

Many thanks are also due to members of the administrative and advisory staff of both the Department of Education and the Catholic Education Office.

P. Briody,
Brisbane, 1980.

National Library of Australia
Cataloguing-in-Publication Data

Briody, P.
The Instrumental Music Program Unit in the South-West Queensland Priority Country Area.

Bibliography.
ISBN 0 7242 0981 6.

1. Instrumental music – Queensland – Instruction and study. 2. Education, Rural – Queensland. I. Queensland Dept. of Education. Priority Country Area Program. II. Title. (Series: Priority country area program evaluation series report; no. 8).

780'.7'29943

CONTENTS

	Page
Background and Perspectives	1
The Proposal for an Instrumental Music Teaching Program	6
Priority Country Area – South-Western Queensland	8
The Service	16
The Program and Service Delivery	26
Evaluation of the Service	35
Appendix 1	45
Appendix 2	46
Appendix 3	47
References	48

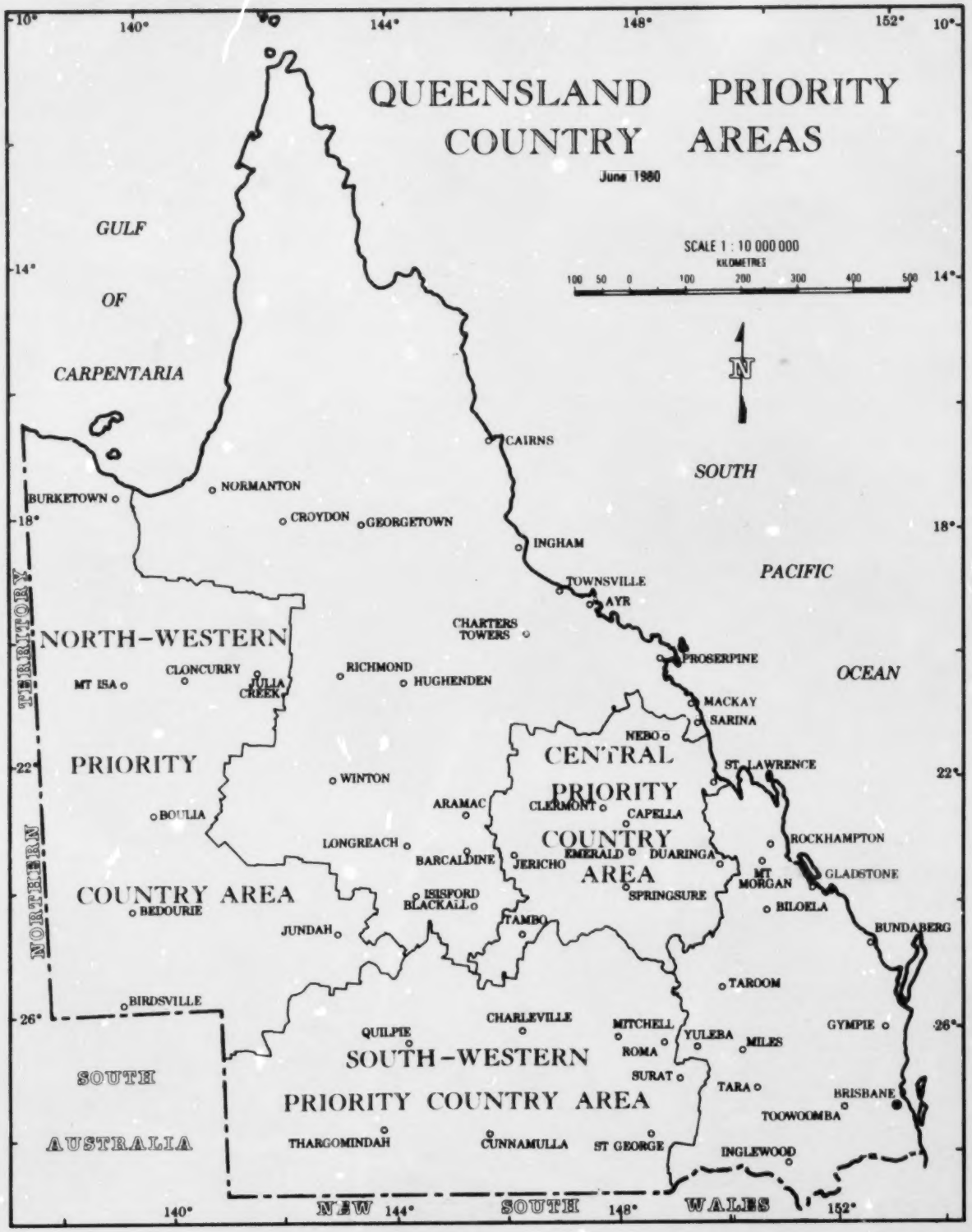
LIST OF TABLES

Table		Page
1	Local Authorities — Area and Population — Urban Centres and Bounde 1 Localities, South-Western Priority Country Area, Queensland	10
2	Pre-School and Child Care Centres and Schools in Local Authority Areas — South-West Priority Country Area, Queensland	12
3	Cultural Organisations — South-West Queensland, July 1980	13
4	Instrumental Music Program Development, South-West Priority Country Area, 1977—1980	17
5	Weekly Program	31
6	Instrumental Music Teaching Unit, Weekly Timetable, Instructor C	32

LIST OF FIGURES/MAPS

Figure		Page
1	Queensland Priority Country Areas	v
2	South-West Queensland Priority Country Area	11
3	Instrumental Music Teaching Program in South-West Queensland and Organisational and Administrative Structure of PCAP, 1980	19
4	Staff: Duties and Responsibilities, Instrumental Music Teaching Program — South-West PCAP Area, 1980	20
5	Schools, Bands and Ensembles — Instrumental Music Program — PCAP, 1980	22/23
6	Proposed Future Expansion of the Instrumental Music Program Unit PCAP — South-West Queensland	39

FIGURE 1



BEST COPY AVAILABLE

BACKGROUND AND PERSPECTIVES

Introduction

1.1 The Instrumental Music Program Unit which provides instruction in instrumental music to children and adults in the South-West Queensland Priority Country Area (Figure 1) was established in September 1977 and began to operate in selected schools at the beginning of 1978. The program was introduced to compensate for the lack of instrumental music tuition in the area in both government and non-government schools. The government schools themselves were not participating in the Queensland Department of Education Instrumental Music Teaching Program, which provides instruction on orchestral instruments to primary and secondary students. Non-government schools in the area similarly had no access to instrumental tuition. The Instrumental Music Program Unit initiated by the Priority Country Area Program and now servicing the South-West Area is one of more than twenty projects in Queensland funded by the Schools Commission under its Disadvantaged Country Area Program. This program is a form of positive discrimination aimed at improving the educational opportunities of country children in each State and was, in effect, a response to the professional and political thinking of the early 1970s concerning equality of educational opportunity.

1.2 Education emerged as a major national issue in Australia during the 1970s. There was, for example, much criticism levelled at the schools themselves for having failed to achieve equality of opportunity for all pupils. A number of reports and investigations during this time reflected a growing awareness and an increasing concern by educationists and by the community generally regarding the provision of a satisfactory education for all children – particularly for the disadvantaged child and for the remote, isolated rural child. It was recognised that, if equality of educational opportunity was to be provided, there was need for positive descrimination in favour of the disadvantaged child through special programs directed at counteracting any educational disadvantage within the context where it existed.

1.3 Significant among these reports and investigations in Australia were the Senate Committee report published in 1976 on the education of isolated children[1]; a special report on poverty in education[2] as part of an independent non-parliamentary Commission of Inquiry into Poverty in Australia; the Report of the Interim Committee for the Australian Schools Commission[3], and reports of the Schools Commission[4].

---

1 Senate Standing Committee on Education and the Arts, *Report on Education of Isolated School Children*, AGPS, Canberra, 1976.
2 R. T. Fitzgerald, *Poverty and Education in Australia*, AGPS, Canberra, 1976.
3 Interim Committee for the Australian Schools Commission, *Schools in Australia*, AGPS, Canberra, 1973.
4 Schools Commission Reports 1975 and 1976, AGPS, Canberra.

Senate Committee Report on Education of Isolated School Children

1.4 Very strong pressure from the Isolated Children's Parents Association, which had been formed in 1971, was one of the factors that led to the establishment of a Senate Committee chaired by Senator G. G. Davidson to inquire into the education of isolated children in Australia. It commenced its inquiry in September 1972 into:

> 'the means by which "isolated school children", i.e. children who, for geographic reasons have no reasonable daily access to an appropriate school –
> (a) can be afforded equal educational opportunities with other children not so situated; and
> (b) can be provided with an education suitable to the children's talents and interests, which will equip them for employment in the occupational field they select'[5].

1.5 The Senate Committee during the course of its inquiry recognised that the provision of education for isolated school children required 'extensive and systematic investigation on a national basis' as the related problems were 'serious, diverse and widespread'. The Committee made a number of recommendations concerning:

(a) *schools in isolated areas* with a view to improving the quality of education provided by small schools;
(b) *boarding facilities* for isolated school children, including private board which could have social, educational and financial advantages as an alternative to institutional board;
(c) *education by correspondence* – 18 of the 36 recommendations made in the Report deal with this topic and include areas such as quality of service, methodology, service delivery and curriculum materials;
(d) *special education access* for children requiring such a service; and
(e) *transport facilities and conveyance allowances* with a view to rectifying existing anomalies.

1.6 The Report concluded that the inquiry had been more than an educational inquiry: 'It has been an activity of national importance which has involved the areas of social welfare, economic development, cultural advance and community stability'[6].

Report: Poverty and Education in Australia

1.7 An independent, non-parliamentary Commission of Inquiry into Poverty in Australia was established in 1972. This Commission was broadened early the following year by the appointment of four additional Commissioners, one of whom (Dr R. T. Fitzgerald) was to concentrate on the particular aspect of poverty and education in Australia. The terms of reference for this inquiry were to investigate:

(i) the nature and extent of educational and cultural disadvantage among the poor and the ways in which it leads to poverty in successive generations;
(ii) existing educational and cultural services to ascertain: (a) their adequacy in meeting the needs of the poor; (b) how they might best be improved in order to overcome educational and cultural disadvantage; and
(iii) any associated matters relevant to the above and to the general objectives of the inquiry [7].

---

5 Senate Report, *op. cit.*, p. 1, para. 1.1.
6 Senate Report, *ibid.*, p. 86, para. 27.3.
7 Commission of Inquiry into Poverty, *Fifth Main Report*, R. T. Fitzgerald, Commissioner, AGPS, Canberra, 1976, p. 3.

1.8 Fitzgerald considered a range of factors such as social class, sex, geographic location and ethnicity influencing the outcomes as well as the amount of schooling received in Australia indicating that the outcomes were more favourable for the socially advantaged group (p. 36). He discussed the limited access to school of minority groups (p. 82); the problems associated with schools in remote areas such as early school leaving (p. 62); the inexperience and mobility of staffing and the lack of adequate contact and understanding between teachers and parents (p. 67); and the limited and often irrelevant curricula (p. 68). He emphasised the need for career education as part of school curricula, as the search for a career was viewed as the most clearly expressed concern of students and their parents. He indicated teachers' needs for increased professional resources within the school and for improved support services to assist in the learning and teaching processes (p. 131).

Report of the Interim Committee of the Australian Schools Commission

1.9 In December 1972 an Interim Committee for the Australian Schools Commission was appointed 'to examine the position of government and non-government primary and secondary schools throughout Australia and to make recommendations on the immediate financial needs of these schools, the priorities within those needs and the measures appropriate in assisting them'[8].

In carrying out this task the Committee was to take into account 'the particular needs of schools for the handicapped, whether mental, physical or social and of isolated children'[9].

The Committee in its Report identified and emphasised deficiencies and made recommendations on a needs basis for seven main programs to remedy existing deficiencies. One of the areas covered in the recommended programs was that of disadvantaged schools.

Schools Commission Reports

1.10 The Schools Commission, established as a statutory body in 1973, was required to recommend in terms of the *Schools Commission Act* 1973 funding for schools and school systems throughout Australia to ensure acceptable standards. In making such recommendations, among the factors which were to be taken into account was included 'the needs for disadvantaged schools and of students in all schools who are disadvantaged in their education for social, economic, ethnic, geographical or other reasons'[10]. In its Report (June 1975) the Schools Commission devoted four chapters to educationally disadvantaged groups, including a chapter on country education. An analysis was made of the various factors affecting the education of country children and the consequent difficulties of providing satisfactory educational services to children living in settlements varying greatly in size and distance from major service centres. It was pointed out that children's and parents' perceptions and attitudes to education were affected by the lower levels of educational services offered in many areas and by the restricted employment opportunities available in country centres, even in the larger provincial towns.

1.11 In response to the Government's request to the Commission 'to include in its considerations the problems of educating children in country areas'[11] contained in the

---

8 Interim Committee for the Australian Schools Commission, *op. cit.*, from the letter of transmittal to the Minister.
9 Interim Committee, *op. cit.*, p. 3.
10 Schools Commission, *Report for the Triennium 1976–78*, AGPS, Canberra, June 1975, p. 2.
11 Schools Commission, *Report for the Triennium 1977–79*, AGPS, Canberra, July 1976.

Government's Guidelines announced in May 1976, the Commission in its Report (July 1976) recommended –

> 'grants for a new element of the Program – Disadvantaged Country Areas – . . . to support joint government and non-government initiatives to improve, through resources and services shared among all schools, the educational opportunities of children in selected areas of each State where opportunities are presently most limited'[12].

An allocation of $4.11 million was recommended for this purpose, in 1977, accepted by the Government and the Disadvantaged Country Areas Program – known in Queensland as the Priority Country Area Program – commenced in that year.

1.12 The identification and selection of the Priority Country Areas were determined through consultation between government and non-government authorities in each State, approved by the State Minister for Education and subsequently declared so, on his recommendation, by the Federal Minister for Education. The areas declared (to June 1980) in Queensland are shown in Figure 1. The South-Western and the Central Priority Country Areas were declared in 1977 and the North-Western area from the beginning of 1980.

1.13 In 1977 a committee was established to administer the Joint Programs in the two Priority Country Areas, with a membership of 23, comprising representatives of the State, Catholic and independent school systems, parent and/or other interested organisations. Membership of this committee is set out in Appendix 1. While this committee was responsible for decisions regarding the approval of submissions for a range of initiatives and their necessary funding, different methods of organisation were adopted in each of the two declared areas. Since the beginning of 1980 with the declaration of the North-Western Priority Country Area, the original Priority Country Area Committee was disbanded, and three Regional Committees formed, together with a State Committee which replaced the original Priority Country Area Committee. The State Committee's function is essentially that of co-ordination, supervision, management, general administration and continuing evaluation of the program. The organisational structure that has been established (see Appendix 2) enables consultation from local, community and school levels through to regional and State levels.

This Report

1.14 This Report of the Instrumental Music Program Unit operating in the South-Western Priority Country Area is one of the Evaluation Series of reports on the various projects and initiatives that have been undertaken since the inception of the Priority Country Area Program in Queensland in 1977 and funded by the Schools Commission. The evaluation of the Instrumental Teaching Program was undertaken in consultation with the evaluation sub-committee of the State PCAP Committee and with the Chairperson of the South-Western Regional Committee. The investigation was carried out with the ready assistance and co-operation of the staff of both State and non-State schools where the program was functioning, and through the co-operation of the instructors who were involved in the implementation of the program.

1.15 Data for the Report were obtained in a variety of ways – at first hand by visiting the area for three weeks to see the program in action. During this time 17 of the 19 schools with children

---

12 *ibid.*, p. 67.

enrolled in the program were visited and through discussions with the principal, teachers and members of the Local Band Councils, with the instructors themselves and with others, a considerable amount of supplementary information was obtained about the program and the various activities related to it, together with freely expressed views of the effect of the program on the students, schools and community. Other data sources included the Music Section of the Department of Education, and relevant PCAP office files in Brisbane, Roma and Charleville.

1.16 The remaining chapters of this Report describe the area in which the schools participating in the Instrumental Music Teaching Program are located, gives an overview of the program (1977–1979), and its functioning at the time of writing. It then presents and interprets the findings which resulted from the study. Issues and concerns that emerged as the study progressed and as they appeared to the writer are also presented, together with some selected recommendations derived from the investigation and evaluation of the program.

THE PROPOSAL FOR AN INSTRUMENTAL MUSIC TEACHING PROGRAM

BACKGROUND AND CONTEXT

2.1 The proposal for the provision of one or more itinerant instrumental music teachers for the South-West PCAP Area came from two teachers, one a principal of a State school in Roma, and the other a principal of a non-State school, who saw such provision as an urgent and specific need in this disadvantaged country area. There was, at the time (1977), a shortage of both piano and instrumental music teachers not only in Roma, but also in the whole of the South-West Area. In those centres fortunate enough to have the services of instrumental music teachers, either private or on a local convent school staff, the teachers were extending themselves beyond their personal limits in an effort to meet the demand for piano and speech lessons, but were unable to provide any other instrumental teaching.

Music Education in Queensland State Schools

2.2 Central to music education in the Queensland primary school are the class teacher and the *Curriculum Guide to Music in the Primary School* which provides the basis for the teaching program. The class teacher, who is regarded as integral to the music education program, may however elect not to take music during the pre-service teacher education course, and consequently not all teachers are trained in music to the level which would enable them to implement the *Curriculum Guide to Music*. Most primary school teachers in Queensland do teach music. Cassin and Duck[1] reported that in their 1976 survey 79.8 per cent of primary teachers did so. Other teachers make use of radio programs for music experience – singing, listening, playing, moving and creating.

2.3 In the larger schools and in all practising schools there are specialist music teachers, whose main function is that of teacher education, demonstrating and supervising the teaching practice of students. The specialist music teacher may also take classes of children for music, or may supplement the work of the class teacher where necessary. A number of advisory teachers in music also assist in the in-service education of class teachers, most of whom are actively involved in the musical development of their pupils.

Instrumental Music Teaching

2.4 The program of instrumental tuition in Queensland began in 1972, and provides instruction in orchestral instruments to primary and secondary students. Over 10 000 students in various parts of the State receive tuition from more than one hundred instructors employed in the

1 E. W. Cassin, & G. J. Duck, 'A Survey of Teachers' Perceptions of Some Aspects of Education in the Arts in State Primary and Secondary Schools', unpublished paper, Research Branch, 1977.

scheme. Financial support by way of subsidy to parents and citizens associations for the purchase of approved instruments, and for the maintenance and repair of instruments is available. Furthermore, the Department of Education provides instruments on loan to students for the program. These are issued to the schools through the instrumental instructors and can be transferred from one school to another to meet particular local needs. The issue of loan instruments, however, is on a restricted basis and is designed to assist new growth areas, and to improve the structure of an ensemble with instruments outside the resources of the individual parents and/or parents and citizens associations.

2.5 Instructors are usually itinerant, cover a group of schools and work out their itineraries in co-operation with the school principals, other instructors and the officers of the Music Section of the Department of Education.

Aims and Objectives of Proposed PCAP Program

2.6 It was an extension of this Program to the South-West PCAP Area that was sought by the two local teachers when the submission for an Instrumental Music Teaching Service was made. The submission was approved and the program began in September 1977 with the allocation of funds for instruments and the appointment of an instrumental music instructor to establish and develop a program which was seen by the proposers as (a) providing students with the means and opportunity of learning to play an instrument; (b) developing an increased awareness of and appreciation of music; (c) the possible formation of small ensembles which would be the basis of future music making in the community and the formation of youth orchestras; and (d) an extension and continuance of the work started in the recorder bands.

2.7 It was envisaged that students would benefit in a number of ways, including (a) the gaining of instrumental skills and the social gains accruing from such skills and in sharing music making with instructors and other students; (b) personal satisfaction and the enhancement of the self-concept; (c) the development and furtherance of a leisure interest; and (d) the mutual contribution by students to one another's understanding and appreciation of music. 'Students' was to include adults – parents, teachers, citizens – who would be welcome at lessons, in ensembles and who would participate in the program on the same conditions as students attending school.

2.8 Tuition in the instruments of the concert band was to be the goal initially, for the reasons as given by the Supervisor of Music at a public meeting in Roma in November 1977:

- one instructor only is able to do most of the tuition;
- three-quarters of the instruments of the orchestra are in this group;
- these instruments give quicker ensemble results than do strings;
- separate ensembles can be formed – percussion, woodwind, brass – which can perform alone or together;
- there is a large repertoire for this grouping; and
- the concert band can perform well in the open air and/or in a variety of presentation areas.

2.9 The remaining weeks of 1977 were used in planning and organising the scheme, presenting it to schools, both State and non-State, to parents, community organisations and service clubs, detailing the scheme to stimulate interest and enthusiasm and indicating the support and facilities that would be required to implement the proposal successfully.

PRIORITY COUNTRY AREA — SOUTH-WESTERN QUEENSLAND

Introduction

3.1 Before proceeding to a detailed account of the service provided by the Instrumental Music Program, it will be helpful to examine briefly the geographical/demographic and educational context in which it operates. Consequently, the remainder of this chapter is devoted to providing background information about the South-Western Priority Country Area, of relevance to the program, and concludes with a consideration of various effects of such factors upon the service.

Location and Extent

3.2 The South-West Priority Country Area in which the schools participating in the Instrumental Music Teaching Program are located encompasses nine local authority areas, eight of the areas being shires – Balonne, Booringa, Bulloo, Bungil, Murweh, Paroo, Quilpie, Warroo – and one being a town – Roma (see Figure 2). The Shire of Tambo, which is in the declared Central Queensland Priority Country Area but which is more closely linked to the South-Western in terms of communication and services, has been included in the South-Western Area for administrative purposes, services and service delivery.

3.3 The area is bounded on the west and south by the South Australian and New South Wales borders. It extends from about 25°S latitude in the north to 29°S latitude in the south, and from 141°E longitude in the west to about 149°E longitude in the east – a vast, generally arid, hot area some 800 km by 450 km at its widest and longest sections.

3.4 High daytime temperatures are a normal feature of the area for about seven months each year (October to March). For example, at Charleville the average number of days a year on which maximum temperatures exceeded the specified values are listed below alongside those recorded for Brisbane[1].

	Over 30°C	Over 35°C	Over 40°C
Charleville	143	80	5
Brisbane	47	3	1

Overnight temperatures during summer usually range from 22°C to 26°C with occasional recordings just under 20°C. As the high temperatures of the inland are associated with lower humidities, living conditions are not as uncomfortable as they might appear. The average annual rainfall ranges from 200 millimetres in the west to 600 millimetres in the east at Roma.

---

1 *Queensland Year Book*, 1977, p. 47.

3.5 The South-West Priority Country Area is 318 576 square km, about 18.4 per cent of the area of Queensland (1 728 000 square km) with an estimated population at 30 September 1980 of 26 400, representing about 1.3 per cent of the 2.1 million inhabitants of the State. Details are set out in Table 1, together with population in the censal years of 1976 and 1971. Over the last decade the total decline in population in the nine local authority areas has exceeded 9 per cent, continuing a trend observable since the 1961 and 1966 censuses. Using the 1961 population of 34 920 as the base, the variations between the censal years are as shown below:

Census Year	Population of SW PCAP Area	Variation	
1961	34 920		
1966	33 106	– 1 814	– 5.2%
1971	29 311	– 3 795	– 11.5%
1976	26 675	– 2 636	– 9.0%

The variation in population between 1961 and 1976 was 8245, a decline in population of 23.6 per cent. The trend appears to be continuing although at a reduced rate. In the same period the population in Queensland increased by 34.1 per cent.

Service Centres and Communications

3.6 From Table 1, it can be seen that there are 12 service centres in the area, 11 of which have a population exceeding 200. The exception is Thargomindah, the administrative and service centre for the Bulloo Shire. Only one centre, Roma, has a population over 5000 people. The 11 service centres account for almost 70 per cent of the total population of the area. Three of the centres – Cunnamulla, Morven and Roma – have shown slight population increases in the intercensal period 1971–1976. These 12 towns (see Figure 2 page 11) are important service centres for the pastoral industry as the area carries many sheep and cattle, and it is this industry as well as the associated community services industries which provide employment opportunities in the area.

3.7 The area is served by rail from the east with a regular air-conditioned passenger train service twice a week from Brisbane, and return through Roma, Mitchell, Morven, Charleville, Cunnamulla and Quilpie. A daily bus service from Brisbane passes through Roma, Mitchell, Morven and Charleville to Longreach. There is also a daily service from Longreach to Brisbane, passing through the same towns. In addition there are regular air services to and from the main service centres, e.g. Roma (daily to and from Brisbane), Charleville (5 services weekly), Cunnamulla (3), Mitchell (1), Quilpie (1). A network of main and subsidiary roads also serves the area. There are still some unsealed sections, e.g. between Charleville and Cunnamulla, St George and Thargomindah, Charleville and Quilpie, which cause delays in wet weather. The location of and the distances between the main service centres are shown in Figure 2.

Educational Provision

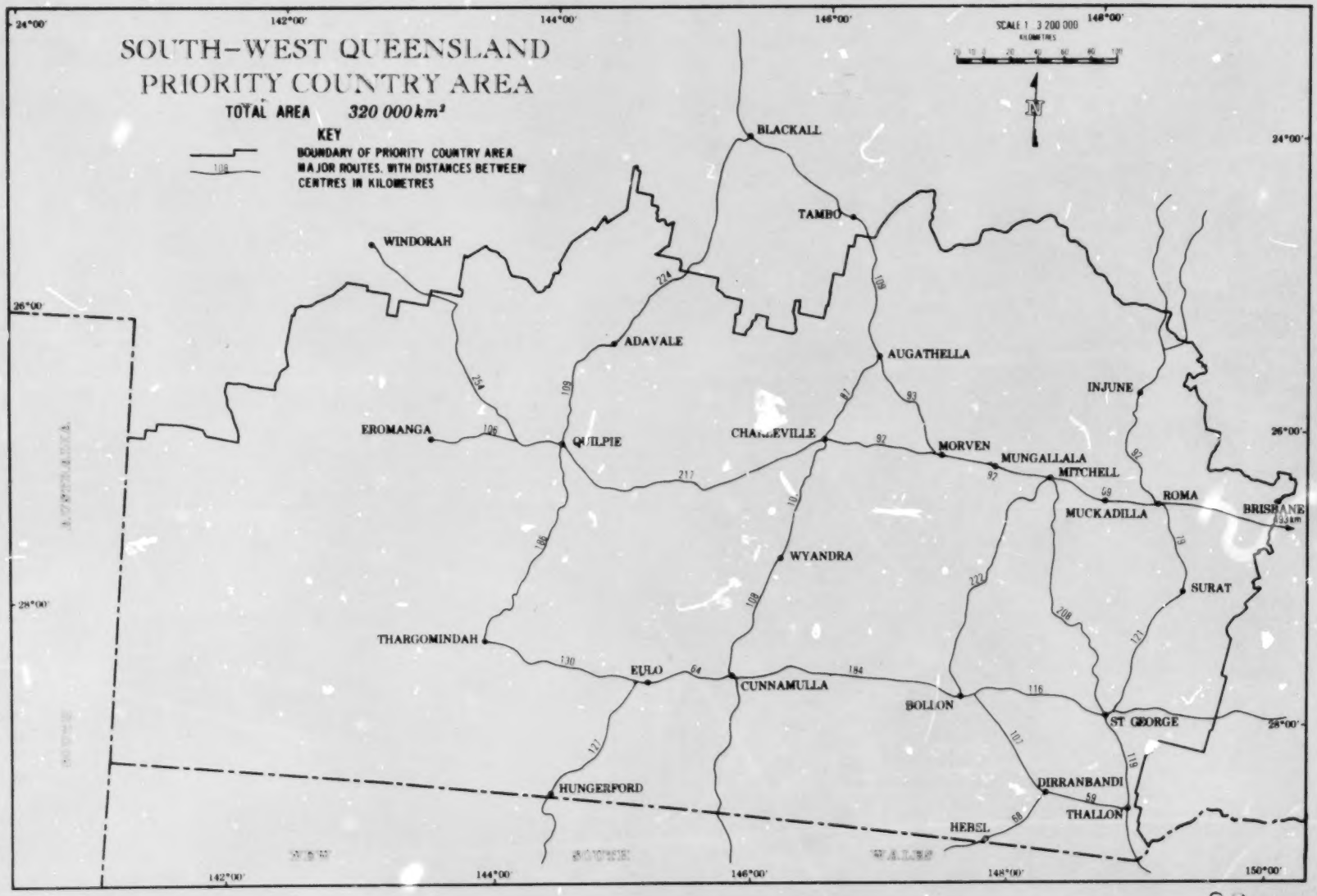
3.8 Current educational provision in the South-West Priority Country Area is detailed in Table 2, which also gives enrolments in the pre-school and child care centres as well as those in

BEST COPY AVAILABLE

Table 1: Local Authorities — Area and Population — Urban Centres and Bounded Localities, South-Western Priority Country Area, Queensland

Shire or Town	Area – sq km	Service Centres	Population					
			Centre			Shire		
			Census Years 1971	1976	Intercensal Variation	Census Years 1971	1976 and Variation	Estimated September 1980
Balonne	31 119	Dirranbandi St George	712 2 176	587 2 095	−125; −17.5% −81; −3.7%	5 354	4 580 −14.4%	4 550
Booringa	27 793	Mitchell	1 443	1 283	−160; −11.1%	2 799	2 300 −17.8%	2 170
Bulloo	73 620	Thargomindah	–	–		575	521 −9.4%	520
Bungil	13 302	Injune	467	413	−54; −11.6%	2 288	2 111 −7.7%	2 070
Murweh	43 905	Augathella Charleville Morven	522 3 948 224	512 3 805 237	−10; −1.9% −146; −3.7% +13; +5.8%	6 053	5 585 −7.7%	5 450
Paroo	47 617	Cunnamulla	1 805	1 897	+92; +5.1%	3 310	3 021 −8.7%	2 950
Quilpie	67 482	Quilpie	746	728	−18; −2.4%	1 685	1 440 −14.5%	1 440
Roma (Town)	78	Roma	5 870	5 898	+28; +0.5%	5 870	5 898 +0.5%	6 050
Warroo	13 660	Surat	509	503	−6; −1.2%	1 377	1 219 −11.5%	1 200
Total	318 576		18 422	17 955	−467	29 311	26 675	26 400
Variation					−2.5%		−2 636 −9%	−275 −1.03%

Australian Bureau of Statistics, Queensland Office.



BEST COPY AVAILABLE

the government and non-government schools[2]. From Table 2 it can be seen that, apart from the pre-school and child care centres the PCAP area is served by 31 government schools and eight non-government schools, the latter being provided by the Catholic education system. Government secondary school facilities are available in all local authority areas with the exception of Bulloo and Quilpie, with three centres providing full secondary school facilities to Year 12. In Quilpie eight secondary students have enrolled with the Secondary Correspondence School in Brisbane, and attend the Quilpie primary school where they pursue their secondary studies assisted wherever possible by the principal and staff. The Catholic system provides secondary education in only two centres – Roma and Charleville – but at the time of writing the Charleville Catholic Secondary School was due to close at the end of 1980.

Table 2: Pre-School and Child Care Centres and Schools in Local Authority Areas – South-West Priority Country Area, Queensland

Item	Local Authority Area									Total
	Balonne	Booringa	Bulloo	Bungil	Murweh	Paroo	Quilpie	Roma (Town)	Warroo	
Pre-School and Child Care Centres	5	1	1	2	3	1	2	1	2	18
Enrolment	157	32	10	24	77	32	40	104	36	512
Schools:										
State	6	3	2	4	4	3	2	3	4	31
Non-State	1	1	–	–	2	1	1	2	–	8
Primary Students:										
State	624	235	52	175	490	320	95	832	160	2983
Non-State	195	74	–	–	225	114	72	262	–	942
Secondary Students:										
State	253	103	–	34	268	130	8	453	35	1284
Non-State	–	–	–	–	46	–	–	102	–	148
Total: Pre-Schools and Schools	12	5	3	6	9	5	5	6	6	57
Enrolment	1229	444	62	233	1106	596	215	1753	231	5869

Correspondence Schools

3.9 Correspondence tuition – primary and secondary – is available from Brisbane through the Primary Correspondence School or the Secondary Correspondence School for those unable to attend a local school because of distance or some other reason. In the second semester of 1980 enrolments with the Correspondence Schools were: Primary – 161; Secondary – 40. There were also 13 adults enrolled with the Secondary Correspondence School.

---

2 Australian Bureau of Statistics, *Queensland Office Catalogue 1306.3*, 30 September 1980; Local Authority Areas – Statistical Summary.

BEST COPY AVAILABLE

Table 3: Cultural Organisations – South-West Queensland, July 1980

Cultural Organisation	Centre								
	Augathella	Cunnamulla	Dirranbandi	Mitchell	Quilpie	Roma	St George	Surat	Total
Queensland Arts Council (local branch)	X	X	X	X		X	X		6
Art/Crafts Group	X	X		X					3
Ballet and Dance Group				X	X	X	X	X	5
Camera Club		X							1
Choral Society				X		X		X	3
Creative Arts and Crafts Group				X		X	X		3
Cultural Association	X		X	X	X	X			5
Darkroom Group						X			1
Education Centre						X			1
Fabric Printing Group						X			1
Historical Society		X							1
Lapidary and Mineral Society						X			1
Leathercraft Group						X			1
Little Theatre/Repertory Group		X				X			2
Painters Group						X			1
Photographic Arts Society						X			1
Potters Group	X					X		X	3
Spinners and Weavers Group	X					X			2
Town Band		X				X			2
Total	5	6	2	6	2	16	3	3	43

List of Cultural Organisations in Queensland, issued by the Director of Cultural Activities, July 1980.

13
QUEENSLAND ARTS COUNCIL AVAILABLE

Supplementary Education Provision by PCAP

3.10 Since the establishment of the Priority Country Area Program a variety of programs and initiatives have been introduced into the three declared priority areas. These are designed to provide special opportunities for children, adults and teachers in the area and to compensate for the educational disadvantages being experienced in the various communities. Included in the programs for the South-West Priority Country Area are the following:

- Itinerant Teacher Service, primary and secondary;
- Mobile Manual Arts Unit;
- Country Video Scheme – ROCTAPUS;
- Mobile Field Study Unit;
- Instrumental Music Teaching;
- Remedial/Resource Service, primary;
- Specialist Resource Service, recreation;
- Special Programs for Exceptional Children, secondary;
- Cultural Activities – visits and tours;
- Cultural Activities – community projects;
- provision of mini-buses;
- subsidised coach; and
- technical maintenance officers.

Cultural Organisations

3.11 Cultural organisations and groups have been formed in eight of the 11 service centres. The exceptions are Thargomindah (population 200), Morven (population 224) and Injune (population 467). Six of the centres have a local branch of the Queensland Arts Council, five have a Cultural Association and five have a Ballet and Dance Group. Details of the groups in each centre are detailed in Table 3. Only two centres (Cunnamulla and Roma) have town bands, which are active on Anzac Day and on other occasions. Membership in the town band does not appear to have a strong appeal to the young adults in the community. The Roma town band at the time of writing this report was in recess. The hope has been expressed in the area that the Instrumental Music Teaching Program will be a source of reinvigoration for the town band. This seems unlikely, although it is anticipated that one of the outcomes of the Instrumental Music Program will be the formation of concert bands in the various communities.

Contextual Influences on the Program

3.12 It will be apparent from the foregoing account that major factors affecting the Instrumental Music Program have been the geographical extent of the area, the sparse and declining population and the vast distances separating the various service centres. In particular, the widely scattered distribution of schools, directly consequent upon the low population densities, has posed special problems for many educational services. Thus the nature and distribution of the school population in the south-west have precluded any extension of the conventional instrumental music teaching programs normally provided by the Department of Education in more populous areas of the State. This problem has been exacerbated in particular by the declining population, which has not only reduced the prospect of future Departmental provision, but also contributed to a decrease in the numbers of convent staff previously active in the teaching of instrumental music.

3.13 The sparse and scattered nature of the population has also hampered community development of the cultural activities and organisations described in paragraph 3.11.

3.14 To overcome the problem of providing regular music lessons to pupils in such widely scattered schools, the PCAP Instrumental Music Program Unit has used air travel. Travelling times to distant schools has been greatly reduced, with staff spared the worst effects of long and gruelling drives in the extreme climatic conditions of south-west Queensland.

3.15 These extreme climatic conditions are also inimical to the upkeep of many types of musical instruments, thus contributing to the maintenance problems considered later in paragraph 6.11.

3.16 Certain of the other PCAP initiatives listed in paragraph 3.10 have also directly influenced the development of the Instrumental Music Program. Funding formerly provided through the Cultural Activities Program was used to sponsor a number of tours by school bands from outside the area to stimulate interest and help compensate for the previous lack of musical activity in the south-west. As the Instrumental Music Program has gained momentum, the availability of the PCAP mini-buses and the subsidised coach has helped to contain the otherwise heavy costs to parents of transporting their children to band festivals, music camps and other functions. Similarly, the Mobile Field Study Unit has rendered valuable support through providing expert assistance at the woolshed music camps which form a regular part of the Instrumental Music Program (see paragraph 5.18).

THE SERVICE

Overview of the Service (1977–1979)

4.1 The Instrumental Music Program Unit owes its existence to a combination of special circumstances – the availability of Schools Commission funding for the purpose, and a suitable person to lead the program. The latter was an experienced instructor and conductor who had specialised in the teaching of brass and percussion instruments and in the training of bands, orchestras and vocal groups. He had indicated his interest in and readiness to accept appointment to establish and develop an instrumental music program. Furthermore, as an experienced pilot of small aircraft, with an unrestricted flying licence, he was competent to pilot himself and other instructors to the remote schools which would also be able to participate in the program about to be introduced.

4.2 Recognising that the total community, including teachers and other adults as well as the students, also suffered from isolation and lack of access to a variety of social and cultural influences, activities and resources, as well as from the other effects common to isolated and remote communities, it was decided that the program should provide a high level of adult involvement and participation, although separate provision for adults was not proposed. This adult interest, commitment and community participation have been significant factors in the program's success.

4.3 The major objective was to provide students with the opportunity to take part in the performance of music both individually and in groups, to entertain them and to stimulate their general interest in and appreciation of music. Thus it was proposed to create concert bands and other performing groups and ensembles which would be able to perform in their own right.

4.4 By the end of the first year's activities (1978) nine local bands had been formed in seven main service centres in the area, as well as one area band. The following year (1979) two other area bands and a regional band were established. At each level – local, area and regional – band councils were formed to assist and support the bands as they were established. The SW Regional Youth Music Council was established in 1980.

4.5 While membership of the local band was made mandatory for all who wish to join the program, membership of the area and regional bands is by invitation and selection, and is a strong motivating force for all students. Motivation of students is maintained at a very high level in the total program through visits from other bands, from orchestras and musicians from other parts of the State, interstate and overseas; through organised performances, visits and tours; through week-end workshops and through an annual music camp and an annual music festival of two days' duration which involves every student in the program – some 480 at the end of 1980. The development of the program 1977–79 is shown in Table 4.

The Service – 1980

4.6 The Instrumental Music Program Unit in the South-West Priority Country Area is a unique, dynamic and successful one, enjoying an extremely high degree of enthusiastic support from all involved – administrators, instructors, students, schools and community. There are almost five hundred students – children and adults – being taught string, brass, woodwind and percussion instruments in 19 State and Catholic schools. Nine local concert bands, three area bands and a regional band, have been formed, and a stage band, brass choirs, flute choirs, clarinet choirs, wind

Table 4: Instrumental Music Program Development, South-West Priority Country Area, 1977–1980

STAGE	1977	STAGE	1978	STAGE	1979	1980
1	Establishment (September)	1	Commencement of program 300 students – Level I	1	Commencement (a) 150 Level I students (b) Level II students	(a) Patterns set in 1978–79 To be pursued
2	Preparation: Planning Organisation	2	Formation of local school bands (9) and development of band councils	2	(a) Incorporate Level I students in local bands (b) Commence concert season – tours, concerts	(b) Development of strings program
3	Visits and meetings: Schools Communities	3	Music camps	3	Music camps	(c) Formation of Regional Youth Music Councils
4	Students: Interviews Testing Selection	4	Formation of: Area band (1) Stage bands Other ensembles	4	Formation of: Area bands Stage bands Regional band Ensembles	
	(460 applicants, 300 selected)	5	Music Festival	5	Music Festival	
		6	Preparation for 1979 (a) Interview, testing (b) Applicants (150) for 1979	6	Introduction string program	
		7	Assessment of students Inspection of instruments	7	Preparation for 1980 Assessment of students Inspection of instruments	

BEST COPY AVAILABLE

quintette and other small ensembles play and perform regularly. Figure 3 shows the program's place in and relationship to the organisational and administrative structure of PCAP.

4.7 As Figure 3 shows, the Regional Director, as senior administrative officer of the Department of Education and Chairman of the Regional Priority Country Area Program Committee, is responsible for the overall administration and supervision of the program. Assisting him is the PCAP Co-ordinator (a full-time officer) whose function is summarised in his title. He has his own office and an assistant who performs general clerical duties and stenography.

Staffing

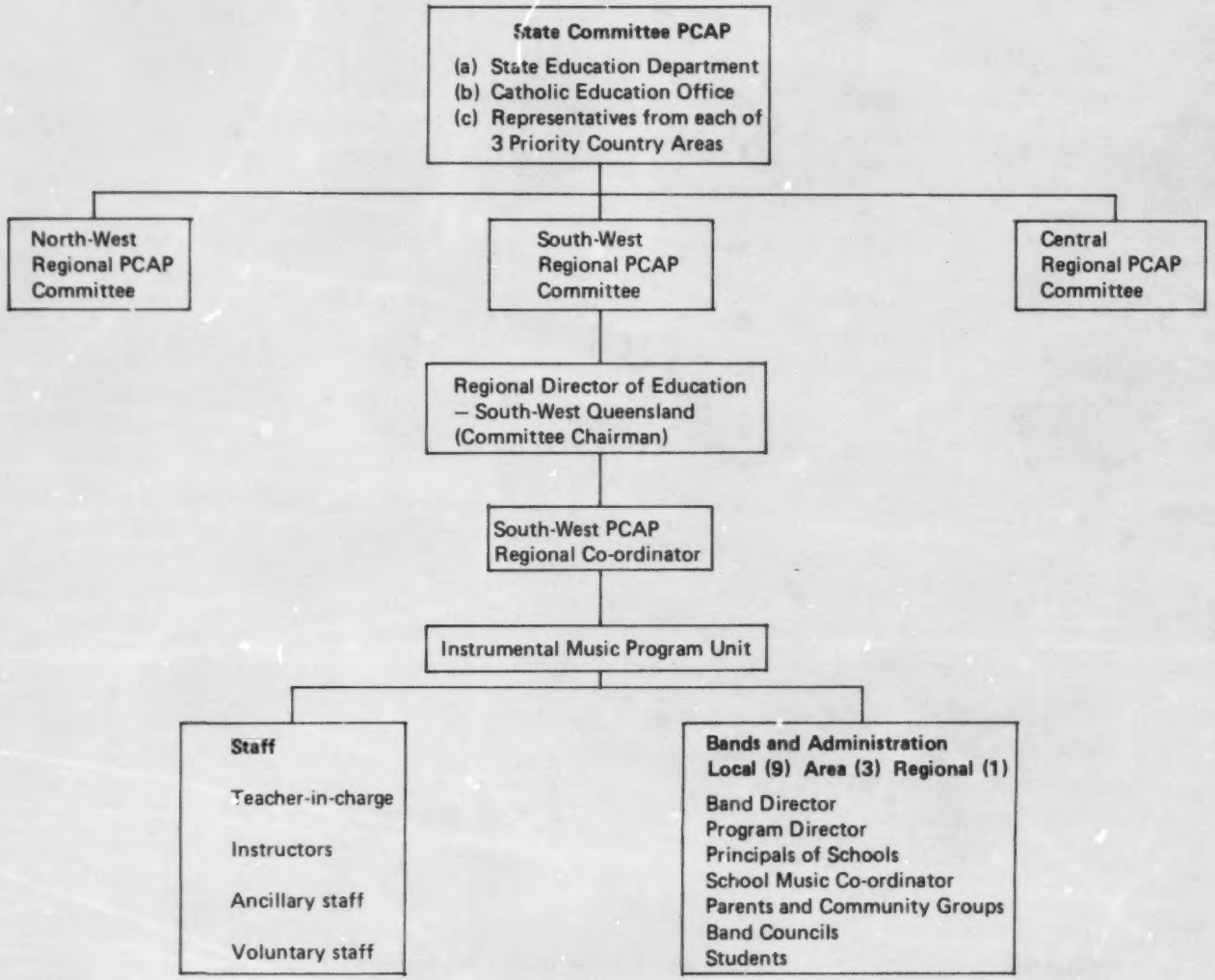
4.8 With reference to the Instrumental Music Program Unit itself, there are six teachers at present (1980) including the teacher-in-charge of the program (locally known as the program director). He is employed by the Department of Education. There is a talented young trumpet player who has been working for the whole year in the program for experience and who is supported by local band councils. The other four instructors are seconded from either the State Education Department or from the Catholic Education Office. One instructor has been with the program since its inception, and the others for varying periods of time, the latest appointee having been appointed in June 1980. There is also a general clerical assistant performing all the necessary office duties in connection with the program. She is ably assisted by a roster of volunteers who undertake library as well as other duties at the Regional Music Centre as required. Figure 4 shows the allocation of duties to the staff within the program.

Staff Duties

4.9 The teacher-in-charge has allocated duties in accordance with the experience and expertise of the instructors. Figure 4 indicates only the main responsibilities of the particular instructor. For example, Instructor A would also teach some percussion, Instructor B some woodwind, and so on, depending on the particular school and students in the program at the centre served by him. The instructors are all multi-instrumentalist teachers. In addition to duties listed in Figure 4 all instructors are involved in and committed to extra-curricular activities such as week-end workshops, band rehearsals and a band concert once a term, the music camps (three in 1980), the annual Music Festival, visits and tours. In 1980 the instructors were committed by the program in some way for 34 week-ends of the 42 in the school calendar year. In second term for example, there was only one week-end when the entire staff was free. While this commitment does give some indication of their total involvement in the program and in the musical life of the community itself, the demands on the time of instructors are excessive.

4.10 Since the beginning of third term 1980, Friday of each week is spent by the staff at the Regional Music Centre. The day starts with a staff meeting which usually lasts for 1–1½ hours; one hour is given to a staff rehearsal, and the rest of the time spent in various activities associated with the program – the library, duplicating, minor repairs to instruments, routine administrative matters. The teacher-in-charge considers staff rehearsal as a very significant activity in the staff's corporate life for a number of reasons. It is important, he says, that students see the instructors performing individually and as a group, and that the local community see and recognise the instructors as performing musicians. Furthermore, as the area is remote and there is only limited contact with musicians outside the area (see 4.14), making music together enhances the *esprit de corps* of the instructors and contributes to morale.

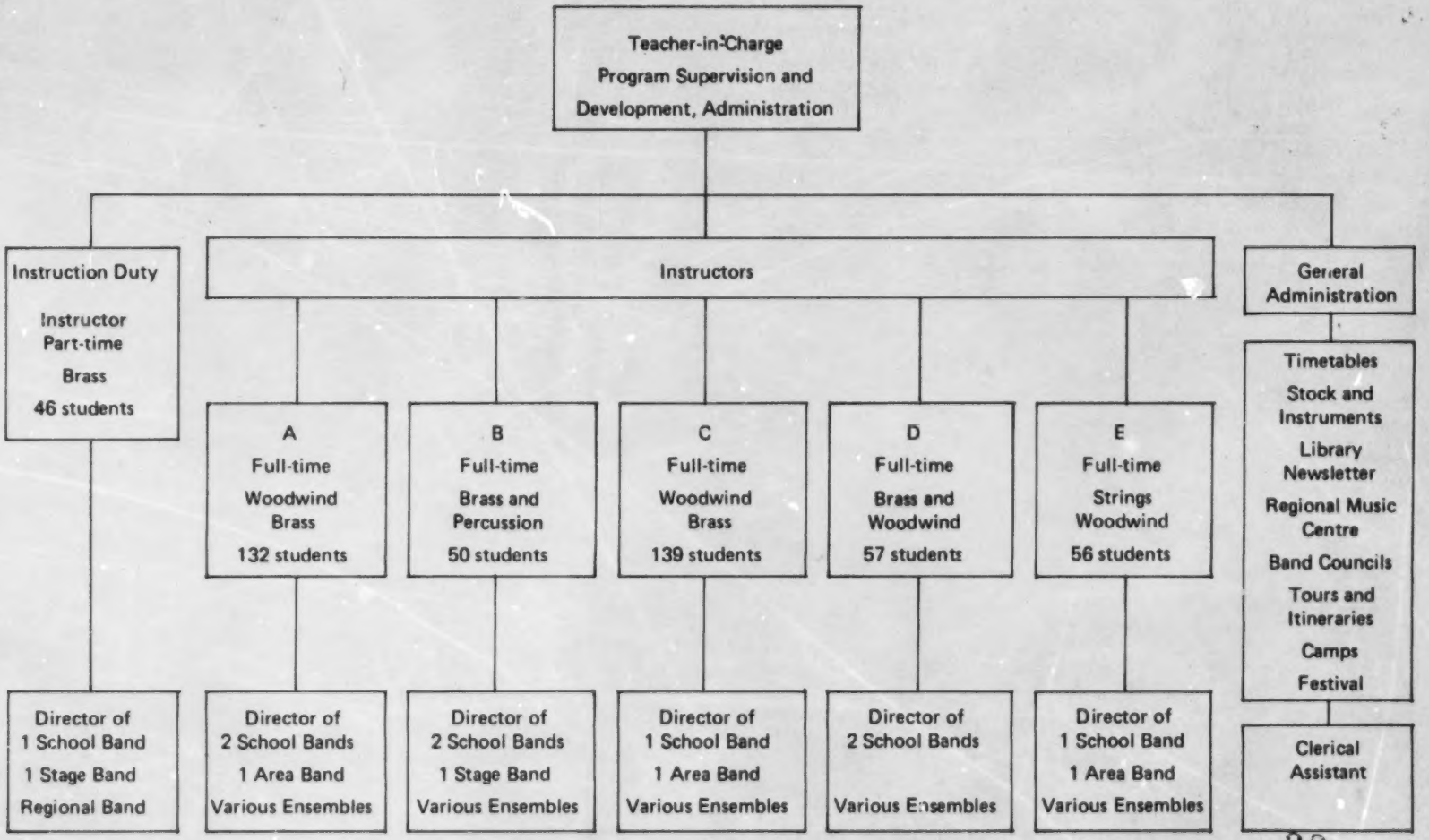
Figure 3: Instrumental Music Teaching Program in South-West Queensland and Organisational and Administrative Structure of PCAP, 1980



BEST COPY AVAILABLE

BEST COPY AVAILABLE

Figure 4: Staff: Duties and Responsibilities, Instrumental Music Teaching Program – South-West PCAP Area, 1980



Staff Morale

4.11 A high level of staff morale exists, in spite of the very heavy commitments of all members of staff. One instructor attributed this to the program design, which enabled instructors to teach at various levels, to conduct local and area bands in a variety of circumstances and to develop various ensembles, coach promising students and so on. Instructors are well received in schools and highly respected in the community because of their professionalism, talent and dedication.

Schools and Local Concert Bands

4.12 Participating in the program in 1980 were 19 schools out of 39 in the area, and 480 students, including some fifty adults. The participating schools are listed in Figure 5. Of the 480 students, 412 play in a local concert band. The concert band was planned as the basic unit in the program with other levels of bands – area and regional – as students developed and progressed. Area bands and the regional band were also seen as providing a strong motivating force for all students, as do the stage band and the various ensembles that have been formed. Figure 5 sets out the organisation of the bands, orchestras and various ensembles in the program in 1980. From the 19 schools, nine concert bands have been formed. As indicated in paragraph 4.5 membership of the local concert band is compulsory, but membership of the area band is voluntary after selection, as is membership of the regional band. Area bands have about forty-five members and the regional band numbers eighty to ninety.

Support Services

4.13 Very strong support is provided for the Instrumental Music Program at both the systemic and community levels, and this continuing support together with the strong leadership provided by the teacher-in-charge has enabled the program to become firmly established and to develop and progress very satisfactorily indeed. At the systemic level the initial funding facilitated the introduction of the program and the provision of instruments, music and other essential materials and equipment; the remodelling and renovation of a building in Roma for use as a Regional Music Centre; and the establishment of a music library.

4.14 The Supervisor of Music in the Department of Education has supported the program as an integral part of the total State system of instrumental music and assists in numerous ways. The Supervisor has, for example, been responsible for the provision of additional tutorial staff for music camps. She has ensured that the staff of the PCAP program are fully informed of what is happening Statewide, making places available to the instructors in in-service programs and giving personal support through visits to the area and attendance at various performances and functions during the year.

4.15 At the community level a network of support services is provided by band councils – local, area, regional. In addition there is strong support from the commercial and industrial concerns within the PCAP area itself and even from outside the area. For example, in 1980 Mount Isa Mines Ltd was the major sponsor for the annual Music Festival at Charleville in November.

Band Councils

4.16 A band council has been formed in each centre to support the local concert band. Area band councils no longer function but the Regional Youth Music Council has been formed to

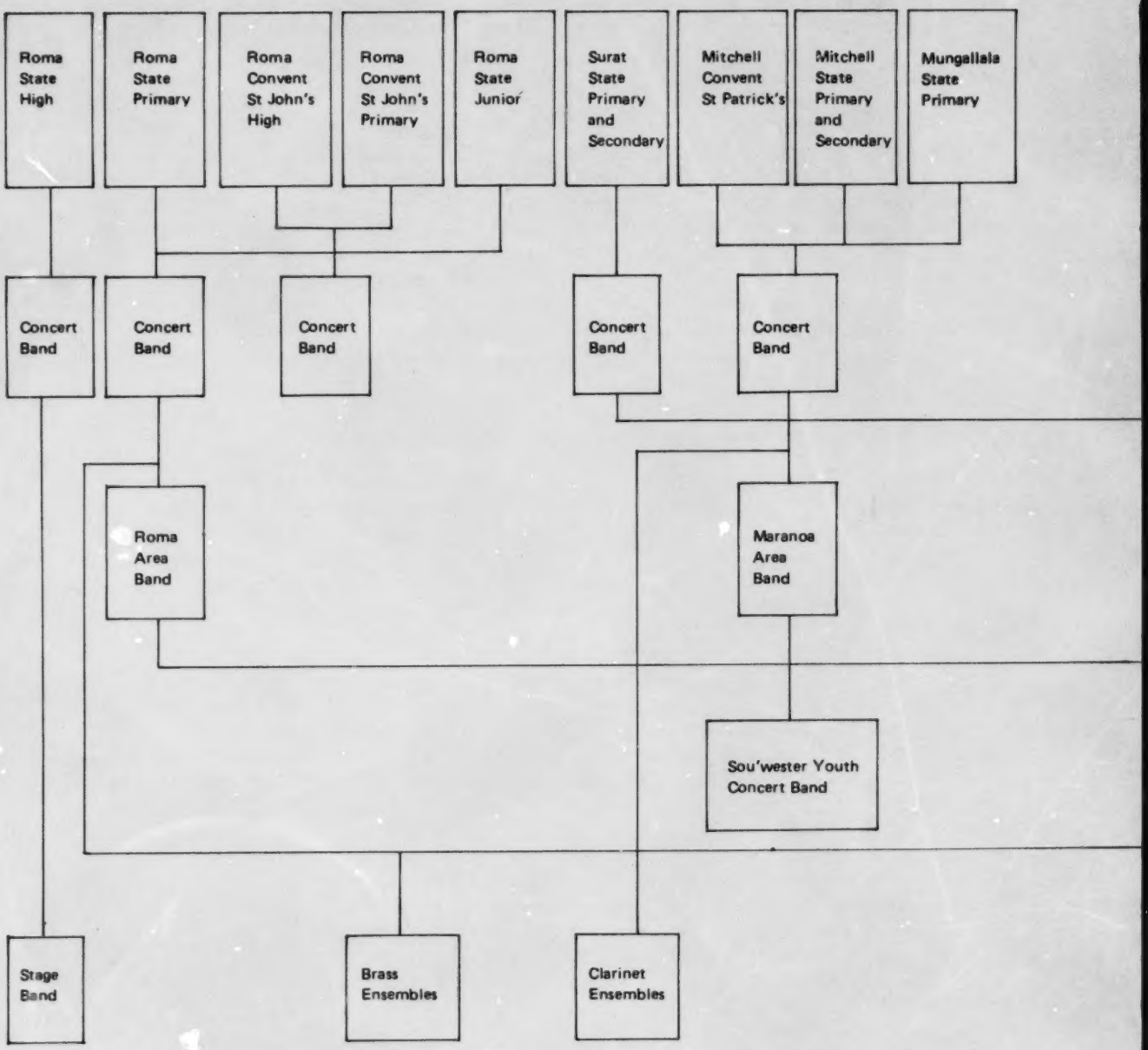
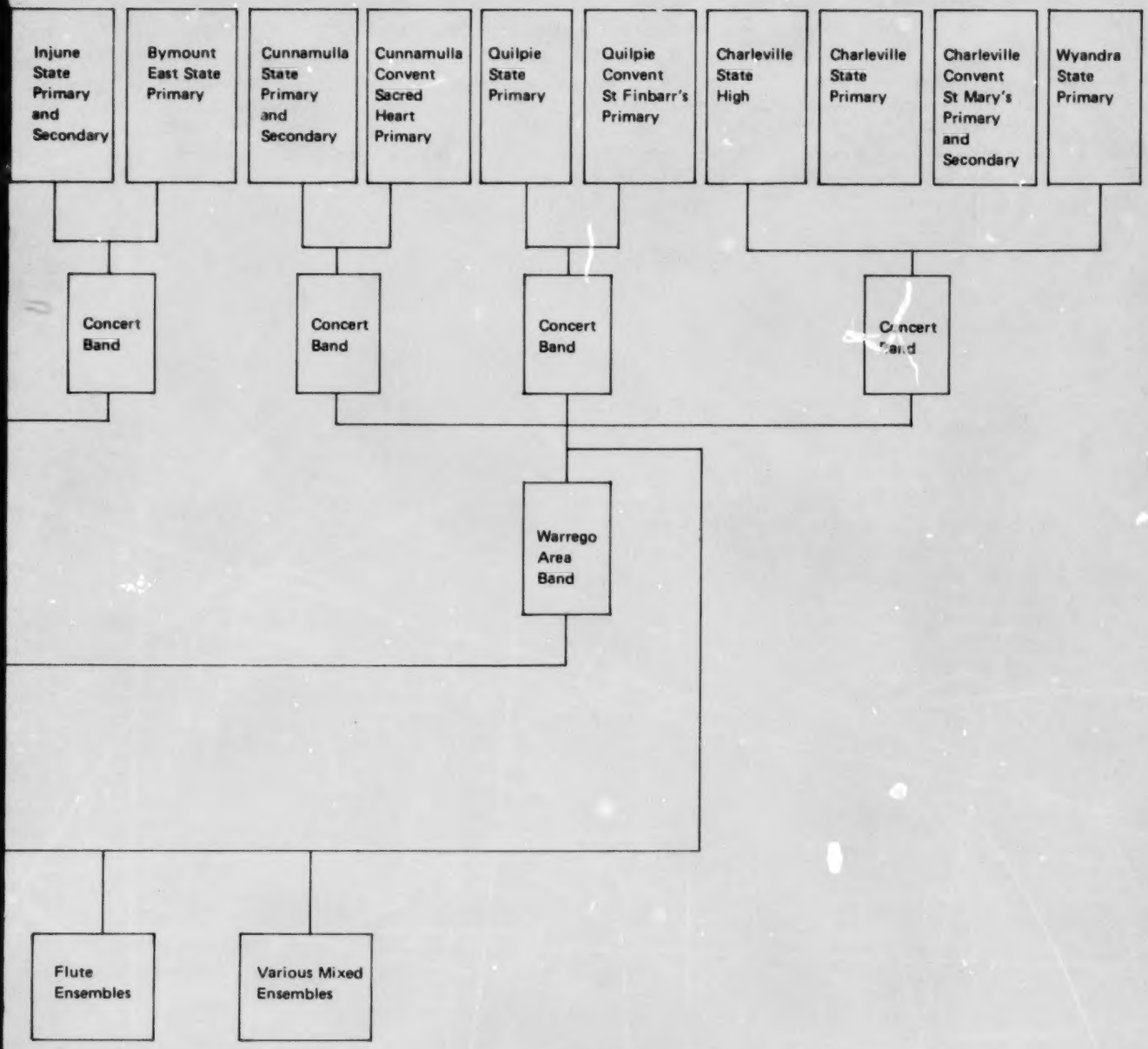


Figure 5: Schools, Bands and Ensembles – Instrumental Music Program – PCAP, 1980


Injune State Primary and Secondary
Bymount East State Primary
Cunnamulla State Primary and Secondary
Cunnamulla Convent Sacred Heart Primary
Quilpie State Primary
Quilpie Convent St Finbarr's Primary
Charleville State High
Charleville State Primary
Charleville Convent St Mary's Primary and Secondary
Wyandra State Primary
Concert Band
Concert Band
Concert Band
Concert Band
Warrego Area Band
Flute Ensembles
Various Mixed Ensembles

support the regional band. There is a similarity in function of the councils at local and regional levels. The South-West Queensland Regional Youth Music Council, which was established in 1980, has a formal constitution (as do local band councils) and among other objectives has a co-ordinating role of the work, fund-raising and other activities of band councils at the local levels.

4.17 The size of the local band council varies in the seven major centres. It consists of the school principal, the music co-ordinator in the school, at least four local parents, and four of the school's senior students. Councils meet once a month or more frequently when necessary and are concerned about such matters as transporting the band, billeting, fund raising, social events, the preparation of halls for band concerts, catering and so on. In short, each council provides a support and service structure for the local band. The area band council has in addition to the principal and music co-ordinator a parent representative from each local band. Similarly, each local band council is represented on the Regional Youth Music Council. The activities of this council are discussed in greater detail in the following paragraphs.

The South-West Regional Youth Music Council

4.18 In February 1980 at a special meeting called for the purpose by the Regional Director and attended by representatives from band councils, principals, and teachers, the Regional Youth Music Council was formed. The objectives of the Council as stated in the Constitution are:

(1) To promote and foster scholarship, interest and enthusiasm, in learning, playing, and appreciation of music in South-West Queensland.
(2) To co-ordinate the music and fund-raising activities of local youth music councils and to liaise with other bodies with similar interest to further the objects of the Council.
(3) To provide and maintain facilities which are intended to encourage, improve and develop the performance and appreciation of music.
(4) To raise money by such means as the Council may determine from time to time.
(5) To disperse money raised or contributed according to the objects herein described.

4.19 In terms of its objectives, the Council budgeted for an expenditure in 1980 of $7300 – and successfully attained this objective – to improve the facilities of the Regional Music Centre ($1100); to provide (a) filing equipment and music ($1000); (b) instrument repair equipment ($300), and (c) a full set of timpani ($4000); and to meet the cost of insurance, electricity and cleaning at the Music Centre ($900). Each local band council then was obliged to raise part of the funds required. The main fund-raising function was a co-ordinated 'blowathon' by the nine local bands, each in its own centre. In the first annual report of the Youth Music Council the President reported that, 'In summary the Council has (a) provided an effective body to support the Regional Music Centre; (b) co-ordinated events such as the blowathon and the Music Festival on a regional basis; and (c) taken the responsibility to investigate the possibilities open for travel for the betterment of the students in the Music Program'.

Regional Music Centre

4.20 When the Instrumental Music Program was established, the teacher-in-charge was attached to the Roma High School as a base for the organisation and administration of the program, and the remaining instructors were located at various other schools in Roma. As the program developed there was an obvious need for separate administrative base for the program – a Regional Music Centre – to provide equipment and instrument storage space, adequate rehearsal

space for the local, area and regional bands, an office/administration area, somewhere to house the music library and space to provide office/work areas for the instrumental music instructors so that the total program could be more satisfactorily co-ordinated.

4.21 The school authorities of St John's Convent in Roma made a suitable building available for the purpose and it was renovated and remodelled at a cost of $13 000. Funds for the purpose were provided by the State PCAP Committee. The Music Centre, officially opened in July 1979, is in the grounds of St John's, less than five minutes' walk from Roma State High School.

4.22 Incorporated in the Music Centre is the music library, the establishment of which was one of the first priorities of the program. The initial grant for music (approximately $3000) was made by PCAP. This has been supplemented by the band councils every year and in 1980 the Regional Youth Music Council in its first year provided $1000 for library equipment (filing cabinets) and music. The teacher-in-charge has a policy of continuing annual accessions in line with the development of the music program. At present the teacher aide at the Music Centre, assisted by volunteers, acts as librarian under the direction of the teacher-in-charge. It is only one of the multitude of duties performed by the aide, who is officially employed for 30 hours a week. Additional paid assistance is necessary to improve library efficiency.

Services Provided by Concert Bands

4.23 Inherent in the establishment of the bands – nine local, three area, and one regional – is the concept that each band is a community band, whether it be a local band, an area band or a regional band. It is *not* a school band. It is therefore part of the *raison d'être* of each band that it should give regular performances for the local and wider community it serves, and participate in functions that are essentially a part of the cultural, social and corporate life of that community. For this reason bands are involved in and contribute to local cultural groups such as the Repertory Society. They also have regular annual commitments for occasions occurring during regular school time such as Anzac Day, local shows, fetes, and speech nights. Functions occurring during school holidays or when a band director is not available or for some reason cannot be provided by a band. Furthermore, bands have commitments on special occasions such as the Railway Centenary (1980) in Roma, school jubilees, the silver sacerdotal jubilee of the parish priest at Charleville, the Warana Festival. The Catholic Bishop of Toowoomba requested a band from Roma to take part in the special children's Mass at Queen's Park, Toowoomba, to celebrate the Golden Jubilee of the diocese (1979). It is partly because the music program is a community program and the bands are community bands that the instrumental music program in the south-west enjoys the success that it does.

THE PROGRAM AND SERVICE DELIVERY

Introduction

5.1 The six instructors are based in Roma, the largest town in this Priority Country Area, with a population of approximately six thousand, situated 500 kilometres west of the State capital, Brisbane. Schools are visited each week and all students receive a weekly lesson from the instructor who also conducts band and ensemble rehearsals during the visit. The area covered each week by the instructors is large (approximately 100 000 square kilometres). Service delivery is by car to Roma and nearby schools, and by aircraft, piloted by the teacher-in-charge, to the more remote schools.

Selection and Enrolment for the Program

5.2 Procedures for the selection and enrolment of students follow a well developed routine. In third term each year all schools in the program are visited and applications solicited. The program itself is outlined and discussed, instruments displayed and demonstrated and some performances are given. As a result interest is generated, many inquiries are received, and interested students are invited to take a simple aptitude test containing five elements – pitch discrimination, rhythm discrimination, harmonic discrimination, melodic memory and the ability to reproduce vocally a simple tune. Each prospective student is tested and interviewed individually and the requirements of the program fully explained and carefully clarified. Parent interviews follow.

5.3 The parent interview invariably takes the form of an open night occasion with performances from the local concert band, ensembles and/or soloists, providing parents with the opportunity of witnessing and assessing at first hand the enthusiasm and interest of the students, the quality and standards of the soloists, groups and band. As at schools, instruments are displayed and program requirements detailed and discussed. At this stage of recruitment, applications have been received, and no place in the program has been offered to any likely student.

5.4 The instructors, as a group, then consider all applications basing selection of the students on the following criteria – potential as revealed by the aptitude test, interest as observed at applicant and parent interviews, and the needs and requirements of the program itself. The advice of the school – principal, music co-ordinator, child's teacher – is sought if there is any doubt about enrolling a student in the program.

Instruments

5.5 All students list three instruments in order of preference on their application. If no vacancy exists in the local concert band for the student's first preference, an offer is made to the

student for one of the other of his/her preferred instruments which would be more satisfactory in terms of the total local requirements of the music program. The student has the right to accept or reject the offer. If he/she accepts, re-assessment will be made at the end of the year in terms of his stated first preference. Only occasionally does a student change at the end of the first year.

5.6 Since the commencement of the program the PCAP committee has approved the purchase of approximately $30 000 worth of instruments, music and other essential equipment. In general PCAP funds have been used for the purchase of larger instruments too costly for children or parents to buy. The various band councils also assist in this way as, for example, the Regional Youth Music Council which in its first year of activity, has purchased a full set of timpani at a cost of $4000. General policy, however, is that students are encouraged to buy their own instruments. Reasons include: the number of students on the program would otherwise be limited to the number of school-owned instruments; through owning an instrument, the student has a greater interest in and commitment to the program, as do the parents who purchase an instrument for their child. It is also considered that such a policy will provide greater stability and security in the long term for the program. Since the program commenced in 1977, parents and adult students have spent about $150 000, the teacher-in-charge reports, on the purchase of the instruments. In some cases a second instrument of better, or even of professional quality has been purchased. Used instruments can be disposed of readily in the area, the sellers and would-be-purchasers being put in contact with each other through the teacher-in-charge or the assistant at the Music Centre.

5.7 Before purchasing an instrument or obtaining one on loan, the student, either adult or child, in addition to the regular school discipline, must also undertake to fulfil certain requirements before commencing the program. The student is required to make a commitment to attend all lessons and rehearsals, be punctual for them and participate in all band activities such as ensembles, extra rehearsals, the music camp, performances, tours, workshops and the annual music festival. It also expected that students will undertake regular daily practice for 30 minutes; will observe normal courtesies if likely to be absent from a lesson or band rehearsal; wear the band uniform as and when required, and follow any special requirements of the local band or band director.

The First Year

5.8 Following visits to schools and the open night for parents to inform all interested about the program and the aptitude testing of the applicants, about 15 per cent of the school population at which the recruiting campaign was directed and some adults are ready to begin lessons. As some children's parents are unable to afford instruments and as there are insufficient for loan purposes, about one-third of selected students go on the waiting list and will either buy their own instrument or receive one on loan before the end of the year. The daily work constraint on adults limits adult participation to about 10 per cent of the total number of students. About fifty of the 480 students in 1980 were adults, the remainder being school age children in Year 5 through to Year 12.

5.9 Lessons begin for the training group (as the newly inducted students are called) at the beginning of the year, and continue into Terms 2 and 3. Towards the end of Term 2 the annual music camp is held and the students either proceed to the local concert band or remain in the training group. At the camp about 70 per cent of students graduate to the concert band. In term

3, group lessons and training ensembles continue for these two groups and those in the training groups either proceed to the concert band, remain in the training group, or discontinue.

5.10 The drop-out rate is comparatively low and ranges from 5 to 10 per cent of the total training group. During third term, local band activities and performances occur and the year is climaxed by the annual Music Festival which has been held every year since 1978, the first full year of the program. The subsequent years in the program consolidate, extend and enrich the students' musical experiences.

Tuition and Teaching Strategies

5.11 As mentioned in 5.1, weekly visits are made to the various centres included in the program for tuition and rehearsal purposes by the six instructors who are all able to provide multi-instrumental teaching. In the teaching program tuition is all in small groups – mixed group lessons, mixed ensembles and, periodically, 'like' instruments group teaching. Instructors teach as a team, use a standard terminology, and different instruction systems for the mixed group work and for the 'like' instruments tuition. In addition to this basic teaching strategy, tuition is also provided through Music Camps, invited specialists, workshops and tutorials by the instructors themselves.

Music Camp

5.12 An annual compulsory music camp of one week is held to provide additional concentrated tuition for students in a total music environment. It is a period of rapid musical development for the students. During Term 2, 1980 three such camps were held. One camp (of five days) was for advanced students, i.e. students who were members of the three Area bands (135 students); the other two camps (four days each) were for the other 245 students. Camps were held at Offham Station (between Charleville and Cunnamulla) and at Coonardoo Station some 30 km east of Roma. Every student in the program therefore spends four or five days at music camp where a special intensive course of instruction has been developed to cater for all standards of musicianship. Additional personnel are provided to assist the six regular instructors. Students are accommodated in tents and the station's shearing shed becomes the auditorium. The total musical environment of the camp provides opportunities for students to work in better and bigger groups, to play more demanding parts and so develop their performance skills. A feature of the camps is that there are visiting conductors and tutors, some being experts in their own particular field thus enriching the students' experience and increasing their adaptability. The camp enables students from different schools and towns with a common interest to mix, interact and share musical experiences. It is thus a valuable social experience for students taking part in the camp.

5.13 As there are no National Fitness camps in this priority country area, nor suitable residential or dormitory facilities, holding the music camps presents major organisational and logistic problems. There are problems in obtaining supplies as Offham is about 130 km from Charleville the nearest supply centre, and Coonardoo is 30 km from Roma. In addition, there are problems with camp facilities, equipment and student transport. Thirty-five large tents and a marquee were obtained on loan from the army in Brisbane, and shearing sheds on both properties were also used. Organisation and preparation are thorough and detailed. On arrival at camp, the students register and receive a folder containing all the music that will be needed for

the whole week, and a booklet showing a plan of campus with the location of all facilities. Daily timetables, and other orientation data and general information regarding the camp and routine procedures are included in the folder.

5.14 Camp site preparation and setting up of camp would appear to need re-consideration and re-organising in view of the 1980 experience to ensure all is ready on time, and hence that the emergent help of the instructors in the physical preparation of the site and actual setting up of tents are not necessary.

5.15 A camp director was appointed for the general administration and conduct of each camp and was responsible for all matters relating to the camp. The music program was under the control and direction of the teacher-in-charge.

5.16 Special features of the camp included a welcome function which took the form of a dance at the advanced students' camp, (most students attending this camp are teenagers) and a dance program for the students at the other two camps where students generally are younger. Each camp concluded with a well-attended and much appreciated camp concert. The Coonardoo camp enjoyed a special mid-week concert provided by members of the Roma Stage band and the Roma Area band. Camp certificates were also issued to all students who attended.

Visiting Tutors and Specialists

5.17 It has been the practice since the establishment of the music program to have visiting tutors for the music camps and to invite other specialists to spend some time in the area providing specialised tuition. Tutors to camps come from the staff and/or student body of the Department of Education, The Queensland Conservatorium of Music, the University of Queensland, Colleges of Advanced Education or elsewhere. They provide for individual, small ensemble and group tuition as well as general musicianship and the study of basic theory and general knowledge. In 1980 some twenty additional instructors from the Regions of the Queensland Department of Education or from tertiary institutions assisted with the three camps. Students from the tertiary institutions who volunteer as students for the camps receive no fee, but transport costs to and from camp, meals and accommodation are met; and a small daily allowance is paid to meet out-of-pocket expenses at the end of the camp.

5.18 Other specialists who participated in the music camps and made special contributions in their own respective areas of expertise were the members of the Mobile Field Study Unit and the recreation officer. Their assistance included setting up and breaking camp, responsibility for first aid and field studies using the local area of the camp for a study in environmental education and thus assisting the development of attitudes of positive concern for the environment. Field studies and recreation activities were undertaken and co-ordinated by these officers and were of great value to students and to the music staff at the camp.

5.19 In addition to the music camps, other visiting specialists have been invited to the area to contribute to the program. Included among these have been a senior lecturer in music from the Melbourne State College who is regarded as a leading world authority on the clarinet and saxophone; a very experienced overseas musician who was spending 1980 in Australia assisting various schools and organisations with music programs; and a talented young trumpet player who had been part of the instruction during 1980. He made a very positive contribution to the brass

section. Visiting specialists conduct master classes and worksnops, seminars and lectures which are also open to the public.

5.20 The instructors themselves who are on the staff of the program conduct tutorials as well as workshops which may be for either one or two days' duration on the week-end. The workshops are intensive sessions designed to provide individual assistance where necessary. The workshop in a particular centre is conducted by the band director assisted by some or all of the other instructors. At least one such workshop is provided annually in each centre, although one workshop a semester is the aim.

Program Content

5.21 The same standard instructional texts have been adopted by all instructors and are used in the teaching program by them so that there will be a co-ordinated approach and some measure of consistency and uniformity in presentation. At present, however, there is no formally developed curriculum in which the goals to be pursued/attained in terms of the aims and objectives of the program are set out, nor the course content outlined, suggested or prescribed. Content appears to have been determined by the requirements for the performance of certain pieces of music. Whilst this pragmatic approach, whereby children start playing music from the earliest possible moment in their learning, has had a marked and salutary effect on the progress and success of the program it is merely training students to perform, albeit very successfully, certain skills and is not providing a satisfactory and complete musical education for them.

5.22 Since community and student interest is and will continue to be high, it would appear that the time is opportune to formalise the curriculum in written form, and to introduce topics broader than the development of playing skills. For example, the extension of the theory element in the program would ensure that students would not only play well but would become more knowledgable and articulate in their understanding of and construction of music, with the ability to discuss intelligently some of the basic concepts and ability to perform some elementary musical manoeuvres (e.g. transposition) when required. Instructors are aware of these matters and anxious to improve the program.

The Weekly Program

5.23 As mentioned in 5.1 all students receive a weekly lesson and attend a band rehearsal. An overview of the weekly program is set out in Table 5 and the detailed timetable of one instructor is presented in Table 6. Both timetables reveal that instructors work much more than the prescribed Public Service time of 36¼ hours a week. As school commences at 9.00 a.m., on those days when travel by car or aircraft has to be done, departure time from Roma for duty must be fixed accordingly. For example, on every Tuesday when four instructors travel by aircraft to Charleville and other western centres (Wyandra, Cunnamulla, Quilpie), all arrive at Roma airport at 6.30 a.m. for the forward journey, and arrive at Roma airport on the return flight the following day at 6.30 p.m.

5.24 Band rehearsal time in the various centres occurs before the school day commences, e.g. 7.00 a.m. – 8.30 a.m. or 7.30 a.m. – 8.00 a.m.; or after school 4.00 p.m. – 5.30 p.m. Instructors also attend band council meetings which are usually held in the evening at least once a month from 7.00 p.m. to 9.00 p.m. The hours worked by instructors are therefore very long

Table 5: Weekly Program

Day	Teacher-in-Charge	Instructor A	Instructor B	Instructor C	Instructor D	Instructor E
Monday	Administration Roma High Rehearsal	Mitchell – 1.00 p.m. Roma Primary – 5.00 p.m.	Mitchell – 1.00 p.m. Roma High – 5.15 p.m.	Roma High – 11.30 a.m. St Johns – 3.00 p.m.	Bymount E. – 10.00 a.m. Injune – 2.00 p.m. Roma – 3.00 p.m. Music Centre and Rehearsal	Mitchell – all day
Tuesday	Charleville – 10.30 a.m. Wyandra – 12.15 a.m. Cunnamulla – 3.00 p.m. Quilpie – C/N	Roma High – 10.30 a.m. Bymount E. – 11.45 p.m. Injune – 4.30 p.m.	Roma High – 10.30 a.m. Bymount E. – 11.45 a.m. Injune – 4.30 p.m.	Charleville – all day and Rehearsal	Charleville – 10.30 a.m. Wyandra – 12.15 p.m. Cunnamulla – 3.00 p.m. and Rehearsal	Charleville – 10.30 a.m. Wyandra – 12.15 p.m. Cunnamulla – 3.00 p.m. Quilpie – O/N
Wednesday	Quilpie – 2.00 p.m. Cunnamulla – Charleville – Roma – 6.30 p.m.	Roma Primary – all day	Roma Primary – 3.00 p.m. St Johns Rehearsal – 5.15 p.m.	Charleville – all day	Cunnamulla – all day	Rehearsal – 7.30 a.m. Quilpie – 2.00 p.m. Cunnamulla – Charleville – Roma – 6.30 a.m.
Thursday	Administration	Surat – 12.00 St James – 3.00 p.m. Roma High – 5.30 p.m.	Surat – 12.00 St Johns – 3.00 p.m. Roma High – 5.30 p.m.	Surat – all day	Roma Junior – 9.30 a.m. Roma Primary – 3.00 p.m.	St Johns – 10.30 a.m Roma High – 1.00 p.m. Roma Primary – 3.00 p.m.
Friday	Administration	Music Centre	Rehearsal – Music Centre – 4.00 p.m.	Music Centre	Music Centre	Music Centre

Table 6: Instrumental Music Teaching Unit, Weekly Timetable, Instructor C

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Week-End
6.30 a.m.		Depart airport		To Surat (car)	(Roma Music Centre)	Extra-curricular activities as necessary.
7.30		Travel	Teach at Charleville	Rehearsal		
8.30	Depart home	Charleville			8.45 – 10.00 Meeting of staff	
9.00 – 3.00 p.m.	Teach Roma Schools	Teach at Charleville		Teach at Surat; Travel to Roma	10.15 – 11.30 Admin. matters; 11.30 – 12.30 Staff rehearsal	
4.00 – 6.00	Band rehearsal; Theory class	Rehearsal	Theory; Airport; Travel home	Rehearsal	1.30 – 3.30 General admin. matters	
7.00		Lessons or		Band Council Meeting Periodically		
8.00	–	Band Council				
9.00	–	Meeting				

when cognisance is taken also of the extra-curricular activities such as tutorials, week-end workshops, performances and so on that are additional to the regular weekly timetable. There is no doubt that instructors are too heavily committed.

5.25 The music co-ordinator in each school who is appointed to that position by the principal assists the instructors, and band director in a variety of ways – as a liaison officer for the program, attending to routine organisational matters, following up any absenteeism from lessons or rehearsals, ensuring that halls are made ready before and after a performance or meetings and so forth. In most schools the co-ordinator is also an adult student in the program. The music co-ordinator however does not attempt to continue musical activities on days that instructors are not visiting the school. Nevertheless, several schools do provide for supervised practice before or after school for children having difficulty with practice at home, thus re-inforcing and assisting with the program.

Assessment

5.26 While there is on-going, regular, practical assessment of students' work throughout the year, there is a formal assessment of the student's progress and development made annually towards the middle of third term. This formal assessment is on a number of levels correlated with the AMEB grades and follows a similar pattern to that of the AMEB examination. It consists essentially of the preparation and performance by the student of a piece of music carefully selected by the instructors who have a repertoire of suitable assessment pieces at various levels for this purpose. All students are assessed and from the assessment the student's annual music report is compiled and forms part of the normal school report. Cumulative record cards on each student are kept and filed for the use of new instructors, and for future reference for students wishing to undertake tertiary studies or needing some documentary data as a reference to participate in a musical group elsewhere.

Motivation

5.27 A feature of the instrumental music teaching program since its inception has been the carefully structured motivational aspect which has been directed not only at students but also at the community. Even before the formal program commenced, arrangements were made for an organised tour and performances of the Brisbane State High School orchestra to the main centres in the south-west accessible by rail, so that parents students and the community itself would see, hear and meet students able to perform at a very high standard. This visit made a very significant impact on the students and general public and was of inestimable value to the teacher-in-charge some few weeks later when he was establishing the program.

5.28 In 1978 a band from Kedron State High in Brisbane was invited to tour the area at a time when the initial excitement and enthusiasm created by the new program and the new instruments were being replaced by students' recognition of the hard work, the need for sustained involvement and personal commitment, and the monotony of daily regular practice. The visit gave students and parents a psychological boost at the right time. In the same year a Melbourne High School Concert Band toured the area. In 1979 an overseas orchestra, the Hamelyn Youth Orchestra visited the South-West and performed; and in 1980 the Queensland Youth Orchestra II visited the Roma area. Performances by bands and orchestras such as these have set standards for students and the community and provided a strong, inspirational impetus to the program. A

very firm policy regarding visiting bands and orchestras has been determined. The teacher-in-charge carefully considers and selects only those touring groups which can make a real and valuable contribution to the program.

5.29 The organisation of the bands into a hierarchy of ability levels – local, State, area and regional – while necessary for instruction and rehearsal, provides also a strong motivating force for the students and a challenge to achieve membership of the regional band itself.

5.30 Students are also stimulated by a number of music awards that are presented annually in a variety of categories such as best player; most improved player; most improved first year student; the persistent effort award; band director's award; and so on. The presentation is made at the annual music festival which brings together all the students in the program for a festival lasting two days. The awards are presented publicly at the final concert of the festival.

5.31 Intrinsic motivation is provided in the music itself. It is 'modern', has a very strong appeal to students, and must be considered as one of the reasons for the success of the program. It is not the traditional brass band music of the first half of this century which lacks appeal and interest to young people and which is perhaps a contributing factor to the decline in the number of local community brass bands. As one instructor described the music of the PCAP Program, it is 'now' music.

5.32 Apart from the incentives of a musical kind just referred to, other non-musical incentives stimulate and motivate the students. These include visits and tours by the bands either local such as to Charleville for the Festival; or intra-State for the Warana Festival in 1979, and to Brisbane in 1980 to take part in a Queensland Youth Orchestra wind ensemble concert; or inter-State as when the Roma State High School Concert Band visited centres in New South Wales, Victoria and the Australian Capital Territory and participated in a band contest in Melbourne. An overseas tour is in the planning stages at present for 1982.

5.33 The *Regional Music News* which is prepared by the teacher-in-charge and distributed to all schools, students and adults involved in the program also provides a stimulus to all concerned. It appeared eight times in 1980. It is written in simple, very readable language, has a racy style;; and not only does it provide regional music news, it conveys encouragement to students, (and admonition on occasions), outlines new program plans, and objectives and coming events, gives precise details about camps and tours and other events, then reviews such events after they have taken place with appropriate words of appreciation, praise, or suggestions for an improved performance on the next occasion. In short, *Regional Music News* is a useful service which has become an indispensable one to the communities participating in the program, exercises a beneficial and unifying influence and acts as a motivating agency for the participants.

EVALUATION OF THE SERVICE

Overview

6.1 At the time of conducting this study, the Instrumental Music Program Unit established by the PCAP Committee, had been functioning for three years. The organisation of the program in view of the numbers of students and schools involved, and distances to be travelled was a formidable task.It is impossible not to be impressed by the total organisation, the way the program is conducted, and the energy and enthusiasm of all involved and the high standards of performance achieved by students in that time and the obvious success of the service. For the purposes of interpretation and discussion, the findings of this study have been arranged in the following sections – the service and service delivery; students; the community; and resources. Some recommendations have been made for consideration by either the Regional or State PCAP Committee.

The Service:

6.2 While it is not possible to provide any quantifiable measures of the success of the service or of the gains that have accrued to students involved in the program, the service must be considered as one of the most successful initiatives undertaken by the Priority Country Area Program in Queensland, when it is considered that in this area (as well as in some other areas) of the State many of the communities do not have ready access to cultural, social and recreational experiences. There are many factors which have contributed to the success of the program such as the support given by all – the community, parents, schools; the organisation and delivery of the service; and the highly talented, skilled and dedicated instructors who established and continue to implement the service. All have resulted in a dynamic program that has shown increased enrolments each year since it began, continues to enjoy a very high community support and a high retention rate of its students. The program is a source of great pride and unity to the community of the South-West. It is a program unique in music education in Australia.

6.3 The Instrumental Music Program Unit has been characterised by the generous initial establishment and on-going support for different facets of the service from the State PCAP Committee, and the continuing support at the systems level from both the Department of Education and the Catholic Education Office particularly in the matter of secondment of staff to the program. In addition the Department of Education makes a subsidy of $200 a year available on a dollar for dollar basis to all State schools for the purchase of approved musical instruments, as well as providing funds for the maintenance and repair of school-owned musical instruments. This assistance is not peculiar to schools with an instrumental music program but is available to all State schools.

6.4 The teacher-in-charge and his staff, professional and ancillary, have generated a high level of support from schools, parents and community. Principals of schools recognising the

importance and significance of the instrumental music program have accommodated their school routine to meet the needs of instructors. Thus, music has become a vital and integral element of the total school offering and not something peripheral as is sometimes the case. Principals, moreover have made a significant contribution by their ready acceptance and performance of all the associated additional duties and tasks that devolve on the school in the general organisation, operation and administration of the program.

6.5 Some principals have voiced concern at the variation of school routine for four or five days' compulsory attendance at the annual music camp and the consequent corresponding reduction in (or total disappearance of) the approved five days (annually) that a school may vary school routine for special extra-curricular activities of an educational kind.

6.6 Parents have provided support for the service through becoming students themselves in some cases; by their readiness to purchase instruments either for themselves or for their children's use; by raising funds for program purposes; and by serving on band councils. Some Roma parents also assist in a voluntary capacity in the Music Centre doing work associated with the service and with the library. In centres where students in area bands have to travel for rehearsals or performances the burden of cost of transport is borne by parents. From places like Cunnamulla and Quilpie where the round trip for an area band rehearsal at Charleville is over 400 km, this expense becomes quite large, of real concern and sometimes of hardship to parents. Similarly, Wyandra parents in 1980 were travelling more than 200 kms – one round trip – each week for the weekly local concert band rehearsal. All parents not living in the base centre for the local, area, and/or regional band and with students in the band have this transport cost among others to meet. With the formation of the South-Western Regional Youth Music Council this year an attempt was made to ease the burden of transport costs on parents. To this end a special festival fee of $6 was charged for all students participating in the festival and the Youth Music Council met the total band transport costs. For parents of the 28 Quilpie students this meant a considerable saving as bus hire for the occasion was $550.

6.7 Local communities are supportive because they recognise that the instrumental music service is not exclusively a school service, but is essentially a community program based in schools and the community has responded accordingly. Furthermore, it is recognised that a natural and inevitable extension of the existing service, as the present school students become adults, will be the community concert bands under the aegis of the Instrumental Music Program Unit with access to the Music Centre and the Regional Music Library.

6.8 The total instrumental music service has been carefully and skillfully organised at all levels – school, local, area and regional levels – which is one of the reasons for its success and also in obtaining support for the program. Even the teaching strategy that has been adopted reflects a strong, organisational approach and could well be described as a highly structured teacher-directed teaching/learning situation. There are, for example, well-established, simple, explicit rules relating to procedures concerning daily practice, rehearsals and performances for students to follow, who no doubt feel secure in such a supportive environment as that of the music program. Moreover, all students enjoy for all practical purposes, immediate success on their instrument, a success which is further re-inforced by the type of music chosen which is modern and appealing. Wind instruments predominate in the bands, and so the joys of performing satisfactorily come more quickly and more easily than would be the case with piano, organ or stringed instruments. Incidentally, the strings program which was initiated in 1979 has not attained the same degree of development or success as the rest of the program.

6.9 Some concern has been expressed regarding course content of the Instrumental Music Program which has been determined largely by the need to develop the ability to play an instrument. The view has been expressed that the time is opportune to develop and extend other elements of the program, for example, music theory. One of the instructors who has been with the Instrumental Music Program Unit for a couple of years has prepared and submitted for consideration to the Supervisor of Music in the Department of Education a Curriculum Planning Study for the first year of an Instrumental Music Program, at the end of which time he states that:

> 'the student will have basic knowledge of the instrument – its care and handling, fundamental performance techniques, basic notational skills and fundamental tonal concepts. He will have been exposed to a variety of styles of music and should already exhibit a readiness to accept hitherto unknown types of music' [1]

6.10 In paragraph 6.4, mention was made of the support for the program generated by the teacher-in-charge and his colleagues. This support is in part a tribute to the involvement of the instructors and their dedication to the program and their willingness to devote almost every week-end to furthering the program or assisting at some community function where the services of the band have been sought. All the instructors are comparatively young people, highly skilled and talented, eager and enthusiastic and they work as a very well co-ordinated team under the direction of the teacher-in-charge. The latter, apart from his leadership and his outstanding musical talents and experience, imparts a special charisma of his own to the program because of his flying ability.

6.11 However, in the area there is a general consensus and a genuine concern that the teacher-in-charge and his staff are too heavily committed at present – particularly at week-ends – a commitment that is inimical to their own best interests, and which in the long term, must affect the efficiency and the quality of the service if their period of service with the program is an extended one. One area in which some immediate relief might be afforded the staff is that of instrument repairs. Stocks of materials and equipment needed for minor instrument repairs are held at the Music Centre in Roma and also are taken by instructors on their weekly visits to schools. Teachers themselves do minor repairs either on the spot at the school, or take the instrument back to the Music Centre for attention. The time to carry out such repairs can be ill-afforded by the teacher. Repair facilities and a part-time itinerant, instrument repairer are urgently needed for the servicing of privately owned instruments.

6.12 Expansion of the program or its extension to other larger centres in the area while seen as highly desirable and eagerly sought by these communities is just not possible at present given the current level of resources both human and physical. In his planning, the teacher-in-charge has already considered the expansion of the existing service. As envisaged by him this expansion would entail the development of the strings program and the formation of string ensembles and a string orchestra; and the development of additional ensembles including percussion and stage bands from the three area bands. If such an expansion occurred two additional instructors would be required. See Figure 6, page 39. One other area of expansion of the existing service proposed by one of the instructors is for a pre-instrumental class which would be integrated into the

---

1 A. Wilson, *Instrumental Music Program – Curriculum Planning Study, 1980*, unpublished paper, supplied to the writer of this Report by the courtesy of the author.

existing program for one term or one semester at the end of the school year. Such a class would enable more time for a teacher to evaluate the readiness and ability levels of students. It would also provide parents and school more time to assess and discuss the students interest in and potential for participation in the instrumental music program. Given the current constraints in the matter of resources for the service, expansion or extension of the service is not feasible. In any case a period of consolidation is indicated and would be beneficial as the first three years have been demanding and much has been accomplished. Extension of the service is considered in paragraph 6.14.

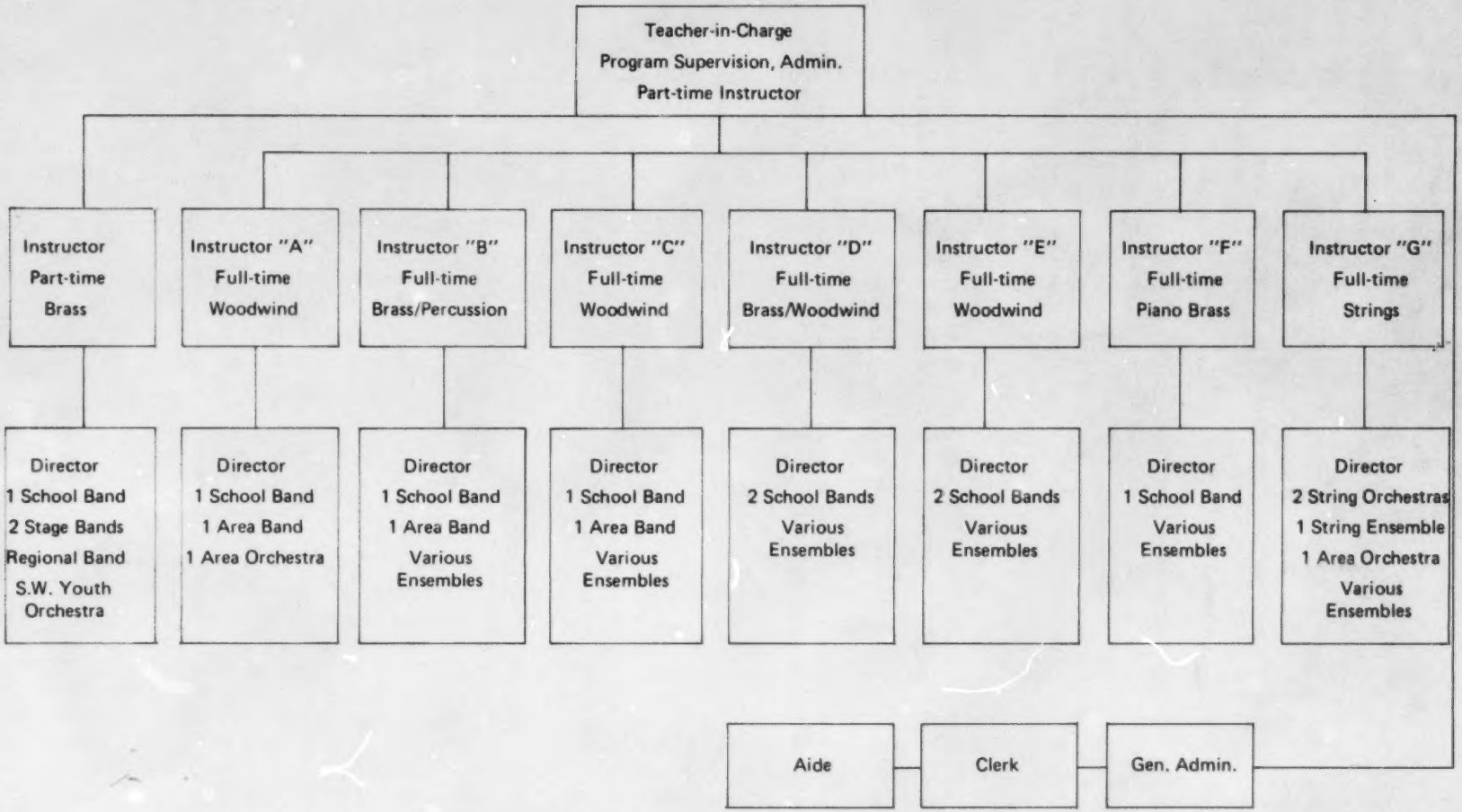
Service Delivery

6.13 A very important aspect of the Instrumental Music Program is that students receive weekly lessons and have a weekly rehearsal. Weekly lessons and contact in Charleville, Wyandra, Cunnamulla and Quilpie are made possible by the use of an aircraft piloted by the teacher-in-charge of the program. In all, eight of the 19 schools in the program are so serviced by the teacher-in-charge and three other instructors who accompany him. The present aircraft is a four-seater, single-engined aircraft, cruises at about 140 knots, and is equipped for limited night flying and limited instrument-flying conditions. Because of its limitations – seating and luggage capacity, slow speed, limited navigational equipment, but particularly because it is single-engined, this aircraft is considered to be unsuitable for the service, and urgent consideration should be given to the hiring of a larger multi-engined machine.

6.14 Further use of the aircraft for any future extension of the service to other centres such as St George, Morven, Augathella, Thargomindah would need careful consideration particularly if the teacher-in-charge were to be the pilot, and still retain a significant teaching commitment in the program. It is a cause of great regret to these small communities that the Instrumental Music Program has not been extended to them. As early as 1978, just after the program commenced, Morven parents and citizens presented a strong case for inclusion in the program having sufficient numbers to establish a small well-balanced performing group. The other centres no doubt could do the same. It would seem that alternative provision for service delivery would need to be made. For example, the four centres mentioned above could be catered for by locating a resident instructor at Cunnamulla who could service Cunnamulla, St George, and Thargomindah using an official or a private vehicle, and by using the teacher who now serves Cunnamulla, to service Augathella and Morven using an official PCAP vehicle from Charleville. This would provide a better service than is presently available particularly at Cunnamulla. However, such an arrangement would affect the present mode of operation of the Unit based in Roma. Members of the Unit are strongly supportive of the central base concept and see it as one of the strengths of the program professionally and administratively. It ensures strong mutual support for the instructors and provides maximum opportunity for incidental in-service experience and assistance in overcoming the professional difficulty associated with the multi-instrumentalist role of each instructor. Moreover, the program itself can be co-ordinated much more easily and effectively at all levels – instructors, schools and students. The teacher-in-charge too, has ready access to the Regional Director of Education who is also the Chairperson of the Regional PCAP Committee. Any decentralisation of the program and consequent appointment (or re-location) of an instructor in Cunnamulla or elsewhere would affect these very special features of the present structure of the program.

6.15 The 11 other schools not serviced by instructors using the aircraft are visited weekly by instructors using their own vehicles. Travel by private car and the allowance paid after 8000 km

Figure 6: Proposed Future Expansion of the Instrumental Music Program Unit
PCAP – South-West Queensland



is a source of strong resentment among instructors. One instructor has a minimum weekly distance to travel of 535 km which rises to 600 km per week when week-end travel is necessary for program-related activities. The 8000 km limit at 26 cents per kilometre is reached in less than one semester and then the lower rate of 13.8 cents per kilometre applies. An official car provided by PCAP but under the control of the Regional Director of Education is used when it can be made available. A partial solution of this very vexed matter would be to have an official vehicle available at all times for the purposes of the Instrumental Music Program Unit.

Students

6.16 Of the total number of students participating in the music program 10 per cent are adults – parents, teachers, citizens – who undertake the program subject to the same conditions as pupils still at school. In one centre more than 30 per cent of the students are adults. The program has demonstrated quite clearly that adults living in country areas are interested in cultural activities, are anxious to participate in them and have the necessary talents, abilities and commitment to do so. Many of the benefits that flow from the Instrumental Music Program Unit apply equally to the adults as well as to the children. This Report, however, considers and refers to those outcomes that apply more particularly to school students rather than to adult students. One of the strengths of the program is participation by adults, a participation which does have a salutary influence on the other students and has also meant an increased interest in and support for the school. In some cases the adults are parents and the whole family are students. Two families spoke with feeling about the whole family making music together and what the program had given them. Not all adults wishing to do so can participate because their daily work commitment prevents attendance at practice and rehearsals. Thus there are more adult females than adult males in the program.

6.17 The band council, in one of the centres where the State school students and convent school students are in the same local concert band, pointed out that this necessary arrangment had a very wholesome effect on inter-school relationships as well as welding the parents of both schools together through sharing the same interest and serving on the same band council. These same band council members also commented on the beneficial effects to the students that had resulted from personal contacts with other band members in their own centre and in other towns both within and without the area and the valuable social outcomes from this experience and from being billeted with other families.

6.18 One of the most frequent comments from adults in speaking of the program was an expression of amazement that students (both adult and children) are able to play so soon after joining. Other favourable comments referred to the development of a team spirit and the discipline that was an essential of working and performing together as an ensemble, band or orchestra. One of the instructors through a piece of action research in one of the schools on the program sought an answer to the question 'which children in school are most likely to succeed in an instrumental music program?', as some children in the program were not able to cope even though they had been successful in the pre-testing and screening procedures. It seemed they lacked sufficient musical talent. The whole school was tested using a music aptitude test in an effort to discover tendencies which might suggest innate differences among: (a) those children learning music; (b) those children who had not learnt music; and (c) those children who didn't want to learn music. An analysis of the results revealed no discernible pattern within and between groups. Some of the best students on the program scored badly, and some of the less successful

music students scored well. There did emerge from the data, however, two factors which were common to success among students: (a) the degree of student motivation; and (b) the family support and involvement in the program. One other instructor also compiled a paper on musical development in children – the outcome of his experience and observations as a music specialist. A copy of the paper has been submitted to the Department of Education.

6.19 For students at schools in those centres with secondary facilities to Year 10 level only (Injune, Mitchell, Surat) there is difficulty for a continuing student wishing to proceed to Years 11 and 12, but anxious to pursue the instrumental music program. Roma and Charleville provide Years 11 and 12 courses but unless private board can be arranged children must go outside the area. In the October 1980 newsletter the teacher-in-charge was appealing for private board for 'two boys both of High School age and several girls also of High School age'. Preliminary discussions with the St John's Convent High School Principal by the writer revealed that there would be a number of places in their boarding facility available in 1981 for the girls. As Roma High School is about five minutes' walk away from the Convent, this would be a very suitable arrangement. It is suggested that the matter be taken up with the Convent school authorities and the Sisters of Mercy Order.

6.20 The Instrumental Music Program Unit is exercising an important role in developing students' skills and in shaping their attitudes and values. In the matter of attitudes and values one parent made the point that achievement and success with music had changed one girl's whole attitude to schooling and academic subjects where she was achieving poorly. She was motivated to accept the challenge of school subjects on the grounds that if she could do it at music she could do it with other subjects. She is performing now at a much higher level and has a renewed interest and enthusiasm for school.

6.21 Principals and parents have commented on the increasing interest of children in music, that the program has affected their tastes in and appreciation of music which will provide them with a future worthwhile leisure and community activity. Through the music program some students have expressed interest in pursuing music at the teritary level and for a career in music. In summary, the program has made a very special contribution to students' appreciation and vision of the quality of life and added a new dimension to living for them.

Community

6.22 From the commencement of this PCAP program, initiatives were taken by the teacher appointed to introduce it to establish strong communication and other links between the program, the school and the community. This policy to inform and to involve parents and community in the program is still vigorously pursued and inter-relationships are good. Communication is maintained by a newsletter and regular personal contact by instructors through lessons, rehearsals, performance and participation in community activities. Parents and community therefore exhibit highly positive attitudes to the program and are enthusiastic and supportive. If parent and community support were withdrawn the program would wither and die.

6.23 There are seven Local Advisory Committees in the South-West PCAP area, which were formed when the Priority Country Area Program was established. These committees are located in the main service centres and include among their functions that of advising the State

Committee through the Regional Committee of the effectiveness of local initiatives and on ways of ensuring that maximum benefit is being derived from such initiatives. Their views are usually recorded in minutes of meetings and passed on to the State Committee through its Secretary. Both the Roma and the Cunnamulla committees reviewed the operation of the Instrumental Music Program Unit in September and October 1980 respectively. Both agreed that the Program had made a valuable cultural contribution to life in western towns, exceeding expectations. Both Committees saw the need for additional staff because the present staff worked many longer hours than were required. In their view, program success was due to staff dedication. Both Committees were concerned about the cost of the program as a whole; and to parents individually; and discussed ways of reducing costs. The full text of the relevant section of each Committee's minutes is given in Appendix 3.

6.24 As a community program based in the schools there should be a transition from school to community; and future community music groups, ensembles, bands and orchestras should develop from the present groups of students in the various centres. This should start to happen in the next five or six years and it is expected that some student who has grown with the program and has undertaken tertiary studies in music will eventually assume responsibility for it, while other students from the program will exercise a leadership role in their respective communities.

Resources

6.25 With the establishment of the South-West Regional Youth Music Council it could be said that the first stage of the organisation and development of the Instrumental Music Program has been accomplished, as there is now a complete service and support structure for the program and its functioning. No further expansion nor extension of the service can be contemplated at the present time because of the unavailability of additional funding for these purposes. It would seem therefore that the next stage in the program will be one of containment, review and consolidation. However, there are some program needs that have emerged from this study as necessary and which should be considered with a view to establishing priorities for implementation as funds become available to the program from any of the traditional sources now supporting it – PCAP, the two education systems, and the Youth Music Councils (local, area and regional).

6.26 *Human resources*

(i) At the end of 1980 one of the instructors who had been involved with the program for the year gaining work experience left to undertake tertiary studies. It will be necessary to replace him with a full-time instructor.

(ii) There is need for an additional part-time aide in the Music Centre to ease the burden on the present aide and the teacher-in-charge. The Regional Music Centre in Roma performs many tasks in connection with the Program – tasks, for example, associated with the library; records of more than one hundred instruments; stock control; production and distribution of the regional music newsletter; music camps; the annual music festival; and so on. To cope, the teacher-in-charge works extremely long hours, the present aide works many unpaid hours of overtime, and rostered parents assist in a voluntary capacity.

(iii) The appointment of a local band leader or assistant band director in the more remote centres such as Quilpie and Cunnamulla has been sought by residents in these centres who contend that if suitable personnel were available it would ensure regular weekly rehearsal as, under existing arrangements with all instructors based in Roma, the band director may be unavoidably absent on occasions through sickness, bad weather or for other reasons. Such an appointee would relieve

the band director also of the burden of week-end travel to such centres to attend functions at which the band is to perform. Policy at present is that bands only perform when the band director is present to conduct.

(iv) The Instrumental Music Program Unit has benefited from the contribution made to its program (e.g. music camps) from the Conservatorium of Music, from tertiary institutions and from other sources. It would seem that the Instrumental Music Program Unit itself could provide a very useful facility and valuable experience for music students training to be instructors from these institutions. The feasibility of such a proposal which would be mutually beneficial might well be investigated.

6.27 *Physical resources*

(i) The Music Centre since its establishment from funds made available by PCAP has proved of inestimable value to the program. The recurrent costs for its running such as maintenance, light and power, insurance have been undertaken by the Regional Youth Music Council as well as some other improvements for the comfort and convenience of staff and students. The teacher-in-charge envisages further development of the centre as there is need for additional rehearsal space for individual and small group practices now and as the program further expands. Whether such development which would involve structural alterations, improvements and additions beneath the present building is feasible as a long term objective of the Regional Youth Music Council might receive consideration.

(ii) There is a demonstrated need for the full-time use of the PCAP vehicle by the Instrumental Music Program Unit.

(iii) The time is opportune for the compilation of an Instrumental Music Program Handbook for use in the area by band councils, parents, principals. Any such handbook might incorporate among others as seen fit by the instructors, sections devoted to the curriculum; regional, school and program procedures; resources of the program; and care of instruments. Band councils, parents and principals need details of routine procedures regarding ordering, purchasing of instruments and other matters. Parents need advice on the care of instruments and standardised routine procedures for instrument care, particularly those unable to attend instructor demonstrations.

(iv) The hiring of a multi-engined larger and safer aircraft is essential to the service.

(v) Consideration might be given to the organisation and dissemination of information about the program for people and places outside the PCAP area.

(vi) There is need for furniture and other equipment for the Music Centre. As the building is not situated within an existing State school reserve, nor is it vested in the Minister for Education, the provision of furniture is not the responsibility of the State Works Department. Meanwhile most of the furniture now being used is owned privately.

Conclusion:

6.28 The PCAP initiative in providing funding for the Instrumental Music Program Unit in South-West Queensland has added something special to the few cultural activities available only in some communities in this area. While musical literacy could be achieved in the past in these as in many other centres, it was available to those who could afford private tuition – usually through the local convent school. However, even this opportunity had become lessened in recent years as music teachers were withdrawn from many of the schools administered by the Catholic Education system because of teacher shortages. The Music Program has been an additional cultural program in some communities, but in four of the centres where the service now operates

it is the first and only cultural program. It is the only cultural program however, that is common to all 12 communities and in this way it has been not only an enriching experience but also a unifying force in this region with its highly dispersed population. It has contributed to a sense of local and wider community identity. This sense of community identity is very real and an important outcome to a community very conscious of and concerned that it has lost 9 per cent of its population in the last decade and more than 23 per cent of its population in the intercensal period 1961–1976.

6.29 The program has achieved the three objectives determined by the Interim Committee for the Australian Schools Commission for its Disadvantaged Schools Program and recorded in its report [1]. The first relates to equality of opportunity, and the Music Program has created more equal educational opportunity not only for some children but also for some adults; the second relates to schooling itself which:

> 'for all children ought to be enjoyable and fruitful in itself and not merely a preparation for later life'; and 'the third, more general, objective that some schools might evolve through successful interaction with their communities into more "open" institutions . . .'[2].

6.30 It may be said that the Instrumental Music Program Unit has been an innovative and unique response to the difficult problem of providing such a service in a remote area where distances are formidable and in so doing has given the participants a new vision of the quality of life.

---

1 Interim Committee for the Australian Schools Commission, *Schools in Australia*, AGPS, Canberra, 1973.
2 *Ibid.*, p. 94.

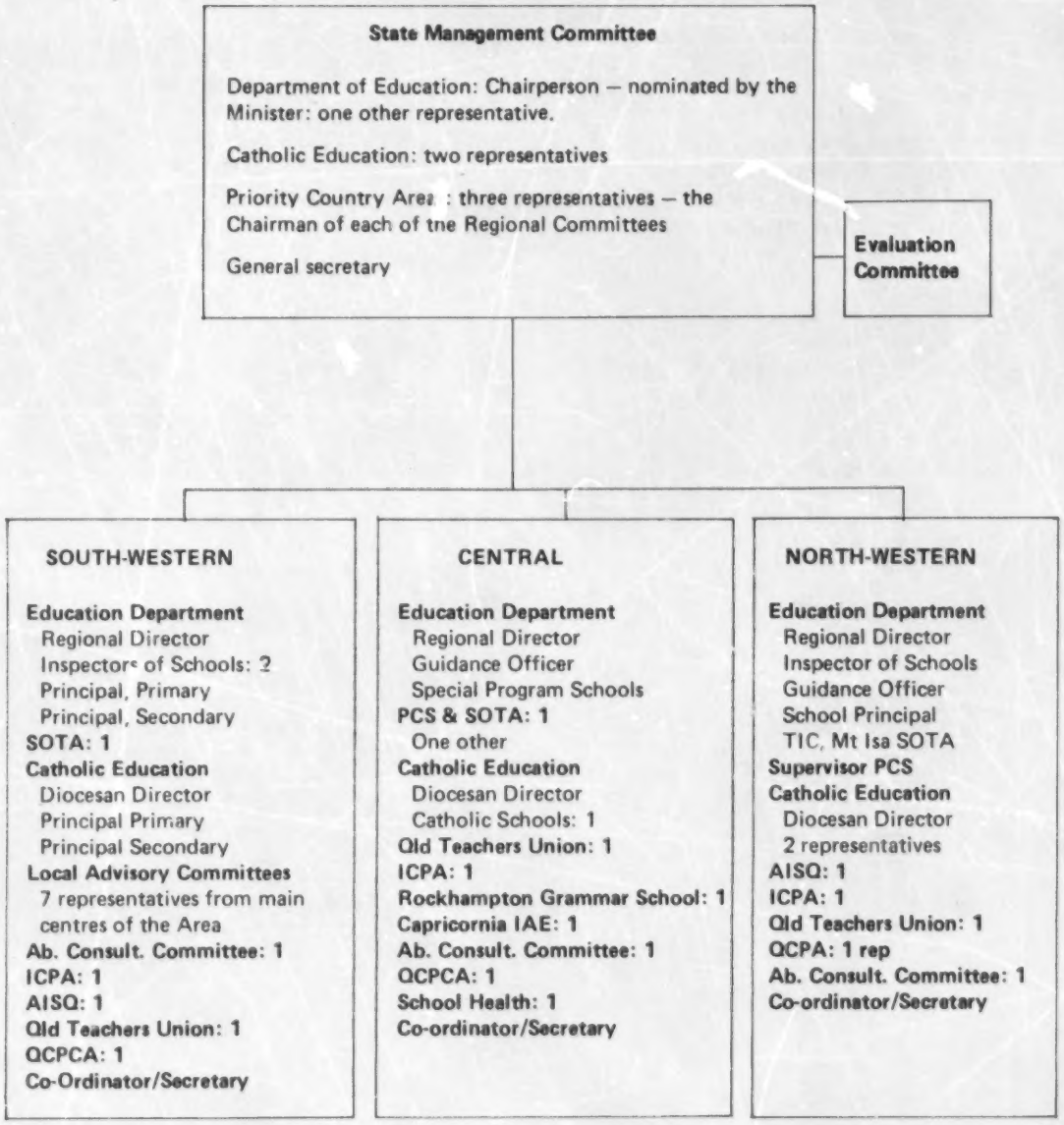
APPENDIX 1.

MEMBERSHIP OF THE COMMITTEE TO ADMINISTER PRIORITY COUNTRY AREA PROGRAMS IN QUEENSLAND – 1977–1979.

- Department of Education: chairperson – nominated by the Minister for Education; representatives from the Divisions of – Primary, Secondary, Special Education, and Planning and Services; and three other Department of Education personnel – the Principal of the Primary Correspondence School, the Principal of Secondary Correspondence School, and the Co-ordinator of the Department's Special Program Schools – were also invited to join the Committee.
- Catholic Education Office
- Association of Independent Schools in Queensland
- Queensland Council of State School Organisations
- Queensland Teachers Union
- Isolated Children's Parents Association
- Aboriginal Consultative Committee
- Schools Commission
- Federation of Parents and Friends Associations

Appendix 2

PRIORITY COUNTRY AREA COMMITTEES – QUEENSLAND 1980.



APPENDIX 3

Extracts from Minutes of Local Advisory Committees – Roma and Cunnamulla, 1980.

ROMA LOCAL ADVISORY COMMITTEE
to
PRIORITY COUNTRY AREA PROGRAM
Minutes of 24.9.80 Committee Meeting

1. .....

2. .....

3. **Instrumental Music Program Unit**
The meeting agreed that the program had exceeded expectations and had made a large contribution to culture in western towns. Such a program was necessary if public servants were to be attracted to remaining in the area. It was recognised that present staff work far longer hours than was considered necessary. The success of the program was a result of this dedication. It was considered that an increase in staffing was necessary and that the position of a teacher-aide currently made possible by the Roma Youth Music Council should become a funded position. Provision of the aircraft was considered necessary to the program. The meeting was divided as to the worth of the music camp as, though some had learnt a lot at these camps, others complained of not having done so. The accent on band rehearsals was not understood. It was suggested that if there was an area where finances for this program could be cut, it could well be in the field of music camps. The meeting thought that, if the program had to be cut at all, a levy on parents might be necessary. This was not seen as desirable but may be a practical means of continuing the success of the program.

CUNNAMULLA LAC REPORT

(To Regional Committee Meeting, PCAP 11/10/80)

The last meeting of this LAC was held on the 19 September, when 11 people attended the meeting.

At this meeting the following initiatives were discussed at length as requested by Regional Committees.

1. .....

2. .....

3. **Instrumental Music Program**
This program has made available, a cultural enrichment for children and adults, which has been wonderful for all those people who have been involved. There is no other form of the 'arts' available in this area.

Having both State and convent schools participating in Cunnamulla has brought about the formation of a parent group which has welded the ties between the two schools.

The biggest problem for the Band Council in Cunnamulla, appears to be 'transport'. It is very costly to transport the children to various venues where they play and much travelling is involved for children selected to play in the Warrego Area band.

Additional music staff would benefit the children involved, but it is not expected that this staff be provided by PCAP funding. At the present time, Cunnamulla has nobody gifted enough to take the children for any form of rehearsal from week to week and the feeling is that there is a distinct advantage when the children can rehearse more than once per week. There have been occasions when it has not been possible for a rehearsal to take place for some weeks. Also a person with music expertise could conduct the band on occasions, saving the great distances travelled by the music team in Roma.

Would expenses be cut if the Music Team was not based in Roma on the fringe of the PCAP area?

REFERENCES

Australian Bureau of Statistics, Queens and Office, *Queensland Year Book*, no. 37, Qld Government Printer, Brisbane, 1977.

Australian Bureau of Statistics, *Queensland Office Catalogue*, 1306.3, 30 September 1980; *Local Authority Areas, Statistical Summary*, 1980.

E.W. Cassin & G.J. Duck, *A Survey of Teachers' Perceptions of Some Aspects of Education in the Arts in State Primary and Secondary Schools*, Qld Dept of Education, Research Branch, 1977. Unpublished paper.

Commission of Inquiry into Poverty, *Fifth Main Report* (R.T. Fitzgerald, Commissioner), AGPS, Canberra, 1976.

R.T. Fitzgerald, *Poverty and Education in Australia*, AGPS, Canberra, 1976.

Interim Committee for the Australian Schools Commission, *Schools in Australia*, AGPS, Canberra, 1973.

Schools Commission, *Report for the Triennium*, 1977–1978, AGPS, Canberra, 1975.

Schools Commission, *Report for the Triennium*, 1977–1979, AGPS, Canberra, 1976.

A. Wilson, *Instrumental Music Program – Curriculum Planning Study*, 1980. Unpublished paper.

Senate Standing Committee on Education and the Arts, *Report on Education of Isolated School Children*, AGPS, Canberra, 1976.